

HANDEL

~~85~~ 92

SOLOMON

NOVELLO



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HANDEL

Solomon

an oratorio for 4 sopranos, alto, tenor &
2 bass soli chorus & orchestra

*the piano accompaniment revised from that
of the German Handel Society*

NOVELLO

Borough Green Sevenoaks Kent

PREFACE

THE oratorio of *Solomon* was composed by Handel in 1748, the year after he had produced his *Joshua* and *Alexander Balus*. According to the autograph score, preserved in the Royal Musical Library at Buckingham Palace, the composition of the work occupied Handel a little more than a month. He began it on May 5, 1748, and the memorandum at the end of the manuscript is "G. F. Handel, Juin 13, 1748, ætatis 63. Völlig geendiget."

The words of the oratorio are supposed to be by Dr. Morell, but this is not certain. In a few instances the original words have been altered.

Solomon was produced at Covent Garden Theatre, on Friday, March 17, 1749, "with a Concerto," under Handel's direction. The oratorio was revived by Sir George Smart at Exeter Hall, April 14, 1836, and by the Sacred Harmonic Society, December 3, 1838. Costa's additional accompaniments were used at the Sacred Harmonic Society's performance after he became conductor.

The present abridged edition contains only those numbers of the oratorio that are usually performed, the selection being the same as that used by the late Sacred Harmonic Society, and at most of the provincial Festivals.

LONDON, 1897

PART I.

No. 1.

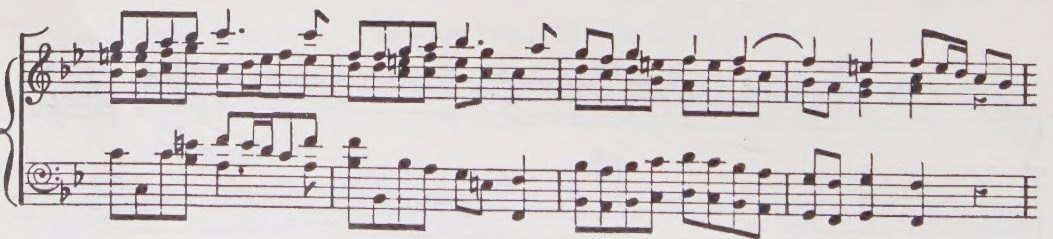
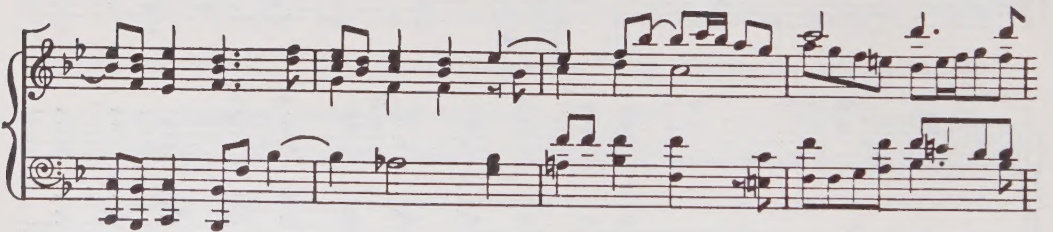
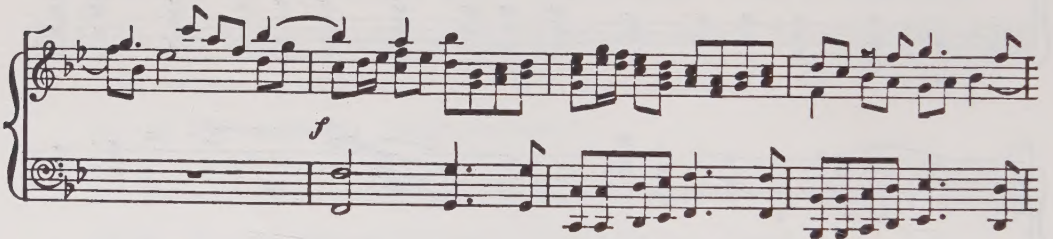
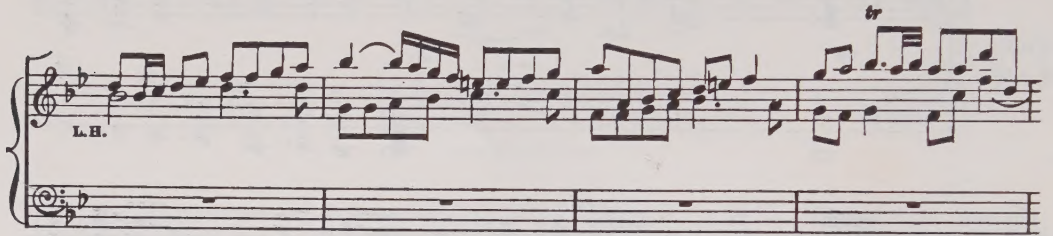
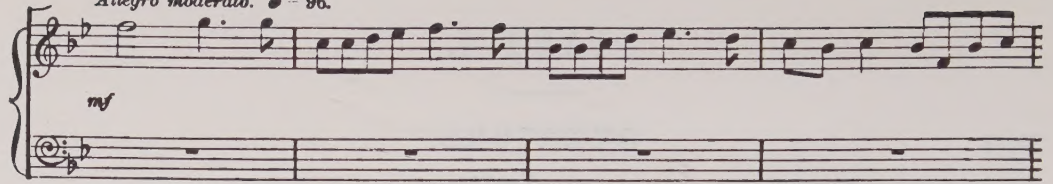
OVERTURE.

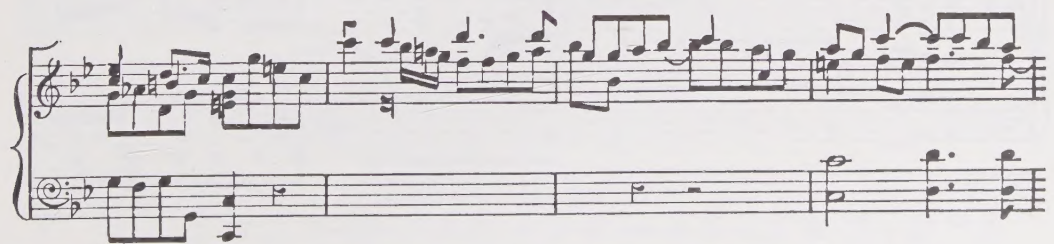
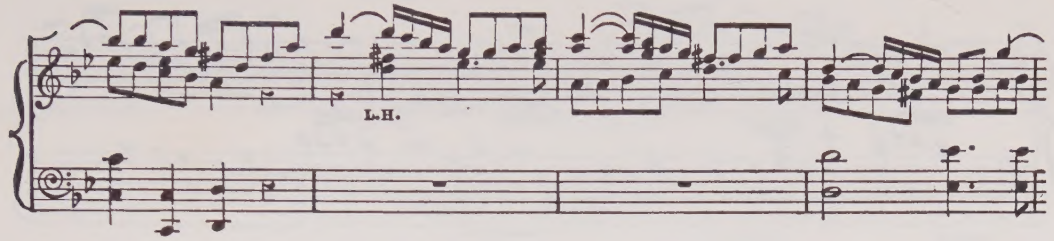
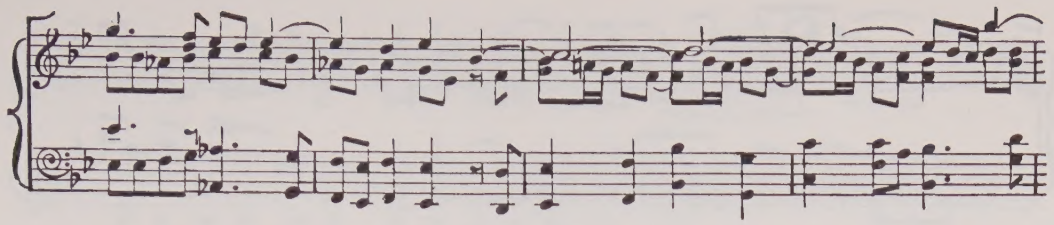
PIANO. $\text{♩} = 72.$

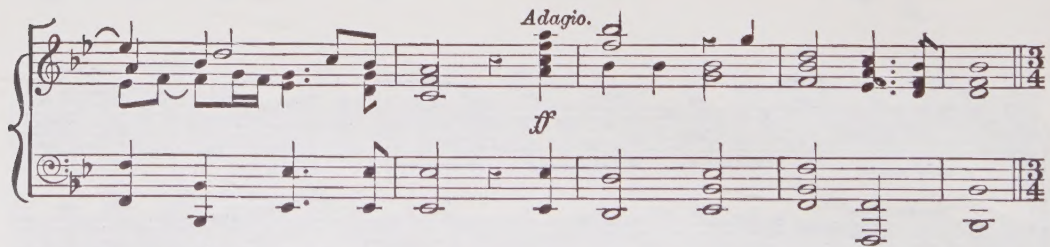
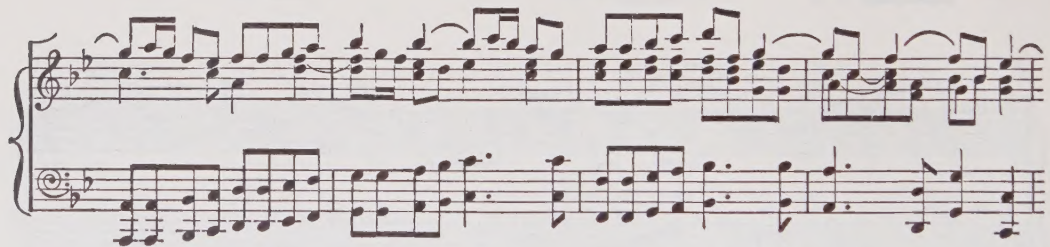
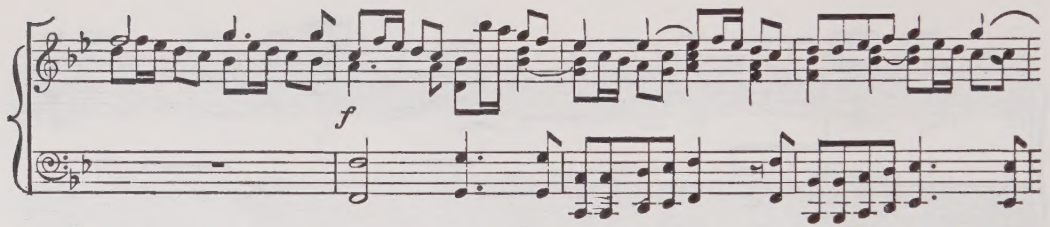
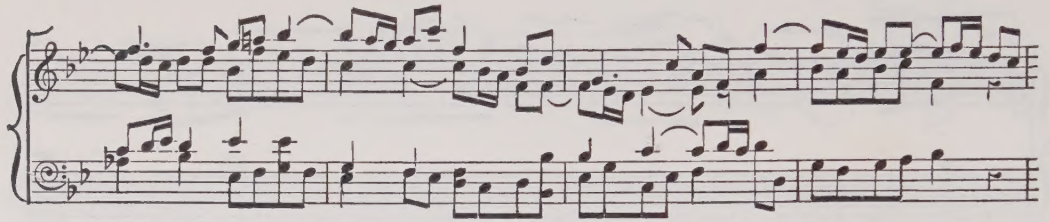
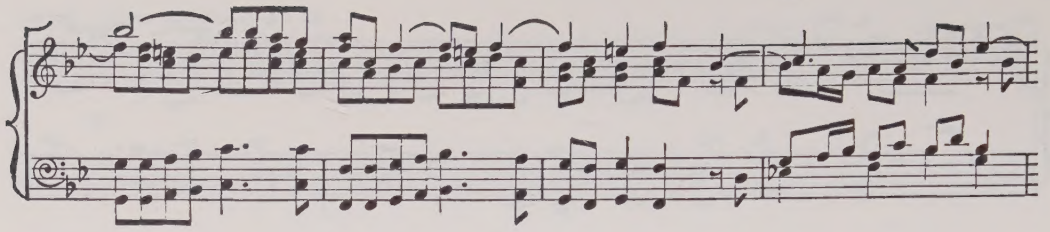
Maestoso. *tr* *tr* *tr* *f*

L.H.

1st time. || 2nd time.

Allegro moderato. ♩ = 96.

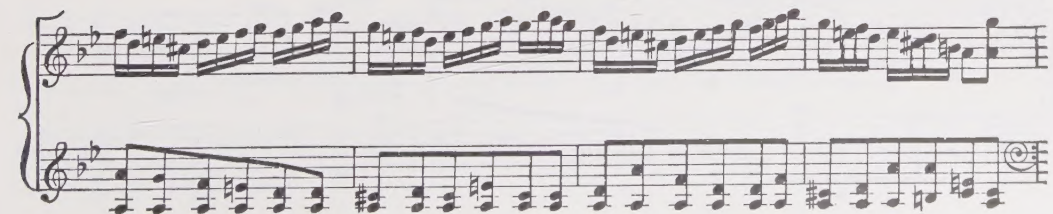
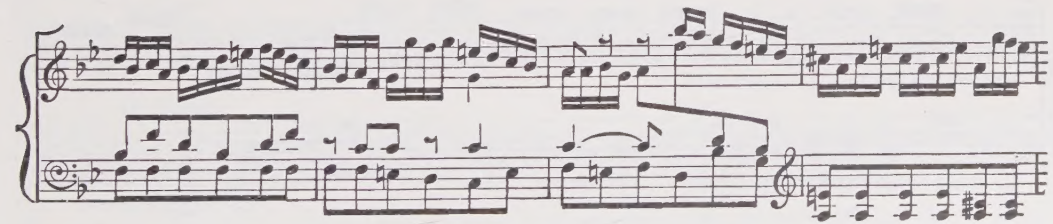
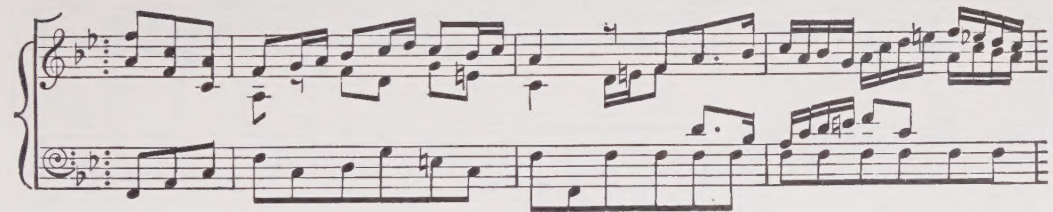
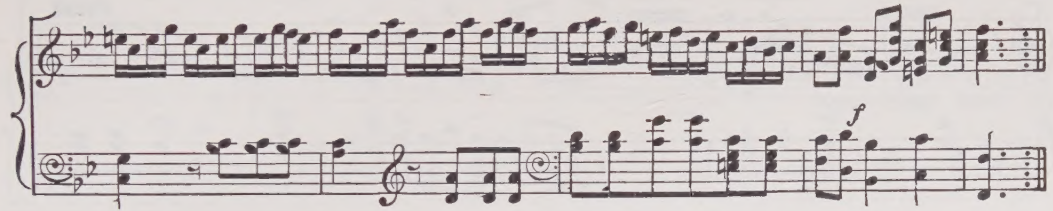
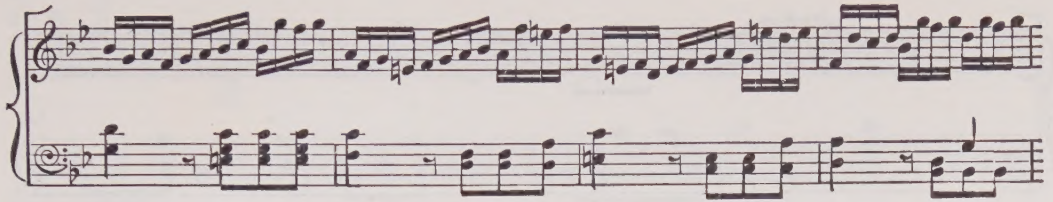
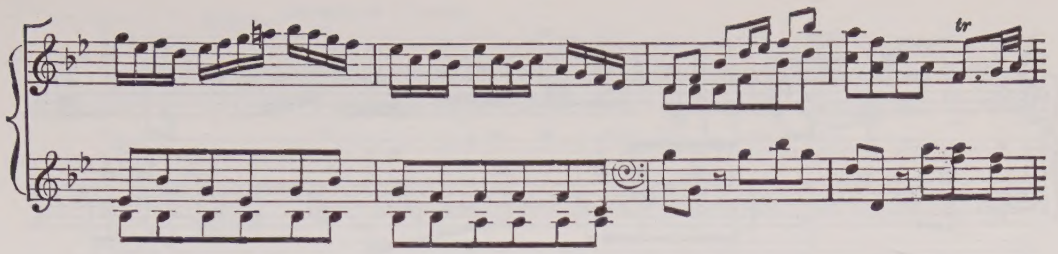




* *Allegro*. ♩ = 138.



* This movement may be omitted.



This page contains six systems of musical notation for Handel's "Solomon." Each system consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, accidentals, and trills (marked "tr"). The piece concludes with a double bar line and repeat dots at the end of the sixth system.

Allegro. CHORUS OF PRIESTS.

1ST BASS *f* Your harps and cym - bals sound To great Je - ho - vah's

2ND BASS *f* Your harps and cym - bals sound To great Je - ho - vah's

Allegro.

PIANO. - 84.

praise !

praise !

f

1st SOPRANO.

1st ALTO.

1st TENOR.

1st BASS.

Your harps, your harps and cymbals

Your harps, your harps and cymbals

Your harps, your harps and cymbals

Your harps, your harps and cymbals

sound, sound, sound, sound, sound, sound, To

2nd Soprano. Your harps, your harps and cym-bals sound, sound, sound,

2nd Alto. Your harps, your harps and cym-bals sound, sound, sound,

2nd Tenor. Your harps, your harps and cym-bals sound, sound, sound, To

2nd Bass. Your harps, your harps and cym-bals sound, sound, sound,

Un - to the Lord of Hosts your will - ing voi - ces raise,

Your will-ing voi-ces raise, your voi - ces

great Je - - - ho - vah's, to great Je - ho - vah's

To

great Je - - - ho - vah's, to great Je - ho - vah's

your will-ing voices raise, your voi - ces

raise.

un - to the Lord of Hosts your voi - ces

praise,

un - to the Lord of Hosts,

Un - to the Lord of Hosts Your will - ing voi - ces raise, . . .

great Je - ho - vah's, to great Je - ho - vah's

Un - to the Lord of Hosts Your will-ing voi-ces raise, your voi - ces

praise; Un - to the Lord . . . your will - ing voi - ces raise,

Un - to the Lord of Hosts your will - ing voi - ces raise, your

raise,

your harps and cymbals sound, your harps and cymbals

raise, your voi - ces raise, your harps and cymbals sound, and cym - bals

your harps and cymbals sound, and cym - bals

your voi - ces raise, your harps and cym - bals

praise,

your harps and cymbals sound,

raise, your voi - ces raise,

your harps and cymbals sound,

will - ing voi - ces raise,

Handel's "Solomon."—Novello, Ewer and Co.'s Octavo Edition.

The musical score is arranged in two systems, each containing four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for keyboard accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

First System:

- Vocal Staves:**
 - Soprano: "sound, your will-ing voi-ces raise,"
 - Alto: "sound, your will-ing voi-ces raise,"
 - Tenor: "sound, your will-ing voi-ces raise,"
 - Bass: "sound, your will-ing voi-ces raise,"
- Grand Staff:**
 - Right Hand: "your harps and cym - bals sound, your will-ing voi-ces"
 - Left Hand: "your harps and cym - bals sound, your will-ing voi-ces"

Second System:

- Vocal Staves:**
 - Soprano: "your harps and cym - bals sound, sound, sound,"
 - Alto: "your harps and cym - bals sound, sound, sound,"
 - Tenor: "your harps and cym - bals sound, sound, sound,"
 - Bass: "your harps and cym - bals sound, sound, sound,"
- Grand Staff:**
 - Right Hand: "raise, your voi-ces raise, your harps and cym - bals"
 - Left Hand: "raise, your voi-ces raise, your harps and cym - bals"

The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings. The keyboard part includes a prominent yellow highlight on the first staff of the first system.

your voi-ces raise, your will-ing voi-ces raise, raise,
 your voi-ces raise, your will-ing voi-ces raise, raise,
 your voi-ces raise, your will-ing voi-ces raise, raise, *c. f.*
 your voi-ces raise, your will-ing voi-ces raise, raise, to
 sound, sound, your harps and cymbals sound,
 sound, sound, your harps and cymbals sound,
 sound, sound, your harps and cymbals sound,
 sound, sound, your harps and cymbals sound, to
 un - to the Lord of Hosts your will - ing voi - ces raise, . . .
 your will-ing voices raise, your voi - ces
 great Je - - - ho - vah's, to great Je - ho - vah's
 un - to the Lord of Hosts, your
 un - to the Lord of Hosts, to great Je - ho - vah's
 un - to the Lord of Hosts, to great Je - ho - vah's
 great Je - - - ho - vah's, to great Je - ho - vah's

your voi - ces raise,
to great Je - - - ho - - vah's
raise, un - to the Lord of hosts, your will - ing voi - ces
praise, your cym - bals sound, your will - ing voi - ces raise, your voi -
will - ing voi - ces raise, your will - ing voi - ces raise, . . .
praise, your cym - bals sound,
praise, your cym - bals sound,
praise, your cym - bals sound, your will - ing voi - ces raise, your voi -
to great Je
praise, your voi - ces raise, your will - ing voi - ces
raise, your voi - ces raise, your
- ces raise, your
your voi - ces raise, un - to the Lord of hosts, your
your will - ing voi - ces
your
- ces raise, your

ho - - vah's praise, your voi - ces raise, your harps and cymbals

raise, your voi - ces raise, your harps and cymbals

will - ing voi - ces, your will - ing voi - ces . . raise, your harps and cymbals

will - ing, will - ing voi - - - ces raise, your harps and cymbals

will - ing voi - ces raise, your voi - ces raise,

raise, your voi - ces raise,

will - ing voi - ces, your will - ing voi - ces raise,

will - ing, will - ing voi - - - ces raise,

sound, sound, your will-ing voi-ces

sound, sound, your will-ing voi-ces

sound, sound, your will-ing voi-ces

sound, sound, your will-ing voi-ces

your will-ing voi-ces raise, your harps and cymbals sound, sound,

your will-ing voi-ces raise, your harps and cymbals sound, sound,

your will-ing voi-ces raise, your harps and cymbals sound, sound,

your will-ing voi-ces raise, your harps and cymbals sound, sound,

Handel's "Solomon."—Novello, Ewer and Co.'s Octavo Edition.

The musical score is for a piece titled "Solomon" by Handel. It is arranged for a choir and piano. The score is written in G major (one sharp) and 4/4 time. The key signature has one sharp (F#). The tempo is marked "Allegro". The score is divided into two systems. The first system contains staves 1 through 10, and the second system contains staves 11 through 20. The lyrics are written below the vocal staves. The piano accompaniment is written for the right and left hands on grand staves. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: "raise, your willing voi-ces raise, your voi-ces raise, un-to the Lord you will-ing voi-ces raise, to great Je-ho-vah's raise, your willing voi-ces raise, Sound your harps, raise, your willing voi-ces raise, Sound your harps, raise, your willing voi-ces raise, Sound your harps, to great Je-ho-vah's ces raise, your voi-ces raise, raise, your will-ing voi-ces raise, sound, your harps and cymbals sound, your will-ing voi-ces raise, sound, your harps and cymbals sound, your will-ing voi-ces praise, to great Je-ho-vah's raise, your will-ing voi-ces raise, raise, raise, raise, raise, raise, raise, raise, praise, to great Je-ho-vah's".

Handel's "Solomon."—Novello, Ewer and Co.'s Octavo Edition.

The musical score is for a piece titled "Solomon" by George Frideric Handel. It is an octavo edition published by Novello, Ewer and Co. The score is written for a choir and keyboard accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems, each containing four vocal staves (Soprano, Alto, Tenor, Bass) and a keyboard staff. The lyrics are in Latin and English, and the music is in a grand staff format. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo). The lyrics are: "raise, your will-ing voi-ces raise, your will-ing voi-ces raise, raise, your voi-ces raise, ho - vah's praise, to great Je - ho - vah's".

raise, your will-ing voi-ces raise, your will-ing voi-ces raise,
 raise, your voi-ces raise, raise, your voi-ces raise,
 ho - vah's praise, to great Je - ho - vah's

raise, your will-ing voi-ces raise, your will-ing voi-ces raise,
 raise, your voi-ces raise, raise, your voi-ces raise,
 ho - vah's praise, to great Je - ho - vah's

your will-ing voi-ces raise, your
 your will-ing voi-ces raise, your
 your will-ing voi-ces raise, your
 praise, to great Je - ho - vah's praise, to great Je -

your will-ing voi-ces raise, your
 your will-ing voi-ces raise, your
 your will-ing voi-ces raise, your
 praise, to great Je - ho - vah's praise, to great Je -

will-ing voi-ces raise, Un-to the Lord of

will-ing voi-ces raise,

will-ing voi-ces raise,

ho - - - vah's praise, to great

will-ing voi-ces raise, un-to the Lord of

will-ing voi-ces raise,

will-ing voi-ces raise,

ho - - - vah's praise, to great

Hosts, your will-ing voi-ces raise, your voi-ces

your voi-ces raise, your voi-ces

your will-ing voi-ces raise, your voi-ces raise, your voi-ces

Je - - - ho - vah's, to great Je - ho - vah's praise, your voi-ces

Hosts, your will-ing voi-ces raise, your voi-ces

your voi-ces raise, your voi-ces

your will-ing voi-ces raise, your voi-ces raise, your voi-ces

Je - - - ho - vah's, to great Je - ho - vah's praise, your voi-ces

cres. *f*

praise, un - to the Lord of Hosts your
ces raise,
raise, your voi - ces raise, your will-ing voi - ces
praise, to great Je

praise, un - to the Lord of Hosts, your
ces raise,
raise, your voi - ces raise, your will-ing voi - ces
raise, to great Je

Ped. *

will - ing voi - ces raise, to
un - to the Lord of Hosts, your voi - ces raise, to
raise, your voi - ces raise, to
- ho - vah's, to great Je - ho - vah's praise, to

will - ing voi - ces raise, to
un - to the Lord of Hosts, your voi - ces raise, to
raise, your voi - ces raise, to
- ho - vah's, to great Je - ho - vah's praise, to

great Je - ho - vah's praise.

great Je - ho - vah's praise.

great Je - ho - vah's praise.

great Je - ho - vah's praise.

great Je - ho - vah's praise.

great Je - ho - vah's praise.

great Je - ho - vah's praise.

great Je - ho - vah's praise.

mf

Ped. *

Handel's "Solomon."—Novello, Ewer and Co.'s Octavo Edition.

Andante larghetto.

PIANO.
♩ = 84.

mf

A LEVITE.

Praise ye the Lord for all His mer - cies past,

praise ye the Lord for all His mer - cies past, for all His mer - cies

mf *p*

past, Whose truth, whose jus-tice will for ev - er last, whose

mf *p*

truth, whose jus-tice will for ev-er last, will for ev-er last, . . .

pp

Praise ye the

cres. *mf* L.H.

Lord for all His mer-cies past, Whose truth, whose jus-tice will for ev-er last,

colla parte. *cres.*

Praise ye the Lord for all His mer-cies past, praise . . ye the

f *p*

Lord for all His mer-cies past, Whose truth, whose jus-tice will

mf *p*

* The bars between the asterisks may be omitted.

for ev - er last, will for ev - er last, whose jus - tice, whose truth will for ev - er

pp

last, ... will for ev -

- - er, will for ev - er last.

colla parte. mf

Praise ye the Lord for all . . His mer - cies, for all, . . .

p

. for all His mer - cies past,

mf

*

f

praise ye the Lord for all . . His mer-cies, praise ye the Lord for all .

p

. . His mer - - - - - cies past, whose

truth, whose jus-tice will for ev - er last, will for ev - er

mf *p*

last, whose truth will for ev - er, will for ev - er last, . . will

colla parte.

for ev - er last, praise ye the Lord for all His mer - cies

mf *p*

past, whose truth, whose jus-tice will for ev - er last, will for ev - er last,

pp *mp*

whose truth, whose jus-tice will for ev - er last.

mf

f *mp*

mf

No. 4.

DOUBLE CHORUS.—"WITH PIOUS HEART."

Grave.

1st SOPRANO. *f* With pi - ous heart and ho - ly

1st ALTO. *f* With pi - ous heart and ho - ly

1st TENOR. *f* With pi - ous heart and ho - ly

1st BASS. *f* With pi - ous heart and ho - ly

2nd SOPRANO. *f* With pi - ous heart and ho - ly

2nd ALTO. *f* With pi - ous heart and ho - ly

2nd TENOR. *f* With pi - ous heart and ho - ly

2nd BASS. *f* With pi - ous heart and ho - ly

PIANO. *mp* *f*

♩ = 80.

Grave.

tongue, Re - sound your Ma - - -

tongue, Re - sound your Ma - - -

tongue, Re - sound your Ma - - -

tongue, Re - sound your Ma - - -

tongue, Re - sound your Ma - - -

tongue, Re - sound your Ma - - -

tongue, Re - sound your Ma - - -

tongue, Re - sound your Ma - - -

tongue, Re - sound your Ma - - -

tongue, Re - sound your Ma - - -

mp *f*

ker's Name, With pi - ous

ker's Name, With pi - ous

ker's Name, With pi - ous

ker's Name, With pi - ous

ker's Name, With pi - ous

ker's Name, With pi - ous

ker's Name, With pi - ous

ker's Name, With pi - ous

ker's Name, With pi - ous

heart and ho - ly tongue, Re - sound your

heart and ho - ly tongue, Re - sound your

heart and ho - ly tongue, Re - sound your

heart and ho - ly tongue, Re - sound your

heart and ho - ly tongue, Re - sound your

heart and ho - ly tongue, Re - sound your

heart and ho - ly tongue, Re - sound your

heart and ho - ly tongue, Re - sound your

heart and ho - ly tongue, Re - sound your

Handel's "Solomon." —Novello, Ewer and Co.'s Octavo Edition.

The musical score is written for a choir and piano. It features three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are as follows:

song, And glow with ho - ly flame,
 song, And glow with ho - ly flame, with no - ly
 And glow with ho - ly flame, with ho - ly
 And glow with ho - ly flame,
 na - tions catch the song, catch the song,
 Till dis - tant na - tions catch the song,
 Till dis - tant na - tions catch the song,
 Till dis - tant na - tions catch the song,
 flame,
 flame,
 and glow with ho - ly flame,
 and glow with ho - ly flame, with ho - ly flame,
 and glow with ho - ly flame, with ho - ly flame,
 and glow with ho - ly flame,
 till dis - tant na - tions catch the
 till dis - tant na - tions
 till dis - tant

Handel's "Solomon."—Novello, Ewer and Co.'s Octavo Edition.

The musical score is written for a choir and piano. It consists of two systems of staves. The first system has six staves, and the second system has seven staves. The music is in G major and 4/4 time. The lyrics are written below the vocal staves.

First System:

- Staff 1 (Soprano): till dis - tant na-tions catch the song, till
- Staff 2 (Alto): song, till dis - tant nations catch the song,
- Staff 3 (Tenor): catch the song, till dis - tant na-tions catch the song,
- Staff 4 (Bass): till dis - tant nations catch the
- Staff 5 (Piano): till dis - tant na tions
- Staff 6 (Piano): na-tions catch the song, till dis - tant na-tions catch the song,

Second System:

- Staff 1 (Soprano): dis - tant na - tions catch the song, and glow with ho - ly
- Staff 2 (Alto): and glow
- Staff 3 (Tenor): and glow with ho - ly
- Staff 4 (Bass): song, till dis - tant na - tions catch the song, and glow . .
- Staff 5 (Piano): catch the song, till dis - tant na-tions catch the song, . .
- Staff 6 (Piano): catch the song,
- Staff 7 (Piano): catch the song,

The piano accompaniment is written on the bottom two staves of each system, featuring a flowing melody in the right hand and a supporting bass line in the left hand.

flame, and glow with ho-ly

with ho-ly flame, and glow

flame, glow with

with ho-ly flame, and glow with ho-ly

and glow with ho-ly flame,

and glow with ho-ly flame,

and glow with ho-ly flame,

and glow with ho-ly flame,

flame, with ho-ly

with ho-ly flame, and glow with ho-ly flame,

with ho-ly flame, and glow with ho-ly flame,

flame, till dis-tant

and glow with ho-ly flame,

and glow with ho-ly flame,

till dis-tant

Handel's "Solomon."—Novello, Ewer and Co.'s Octavo Edition.

Handel's "Solomon" musical score, page 31. The score is written for a choir and keyboard. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are: "flame, with ho - ly flame, and till dis - tant na - tions catch the song, and glow with ho - ly flame, till dis - tant na - tions catch the song, glow, and glow with ho - ly flame, and glow na - tions catch the song, and glow with ho - ly, ho - ly, flame, and glow with ho - ly flame, and glow na - tions catch the song, and glow with ho - ly, ho - ly flame, and glow with ho - ly". The score features multiple staves for voices and a keyboard accompaniment. The lyrics are written below the vocal staves. The music is in a grand staff format, with a treble and bass clef for the keyboard part. The lyrics are: "flame, with ho - ly flame, and till dis - tant na - tions catch the song, and glow with ho - ly flame, till dis - tant na - tions catch the song, glow, and glow with ho - ly flame, and glow na - tions catch the song, and glow with ho - ly, ho - ly, flame, and glow with ho - ly flame, and glow na - tions catch the song, and glow with ho - ly, ho - ly flame, and glow with ho - ly".

[illegible]

till dis - tant na-tions catch the song, and glow . .

till dis - tant na-tions catch the song,

song, till dis - tant na-tions catch the

till dis - tant na-tions catch the song, and glow

na-tions catch the song,

till dis - tant na-tions catch the

The first system of the musical score for Handel's 'Solomon'. It consists of five vocal staves and a grand piano accompaniment. The vocal parts enter with the lyrics 'till dis - tant na-tions catch the song, and glow . .'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

with ho - ly flame, with ho - ly flame, till dis - tant na - tions catch the

and catch the song, and glow, . . . and glow with ho - ly

song, and glow . . with ho - ly flame, and glow, . . .

till dis - tant na - tions catch the song, till dis - tant na - tions catch the

with ho - ly flame, with ho - ly flame, till dis - tant na - tions catch the

and catch the song, and glow, . . . and glow with ho - ly

song, and glow . . with ho - ly flame, and glow, . . .

till dis - tant na - tions catch the flame, till dis - tant na - tions catch the

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'with ho - ly flame, with ho - ly flame, till dis - tant na - tions catch the and catch the song, and glow, . . . and glow with ho - ly song, and glow . . with ho - ly flame, and glow, . . . till dis - tant na - tions catch the flame, till dis - tant na - tions catch the'. The piano accompaniment features more complex rhythmic patterns and chordal textures.

[illegible]

and glow, and glow with ho - ly flame,
 flame, and glow, and glow with ho - ly flame,
 flame, and glow, and glow with ho - ly flame,
 and glow, and glow with ho - ly flame, till dis - tant
 and glow, and glow with ho - ly flame,
 flame, and glow, and glow with ho - ly flame,
 flame, and glow, and glow with ho - ly flame,
 and glow, and glow with ho - ly flame,

till dis - tant
 till dis - tant na - tions catch the song,
 na - tions catch the song,
 till dis - tant na - tions catch the
 till dis - tant na - tions catch the song,

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na - tions catch the song, and catch the
 and catch the
 till dis - tant na - tions catch the song, and catch the
 and catch the
 till dis - tant na - tions catch the song,
 song,
 till dis - tant na - tions
 song, and catch the song, and glow with ho - ly
 song, and catch the song, and glow with ho - ly
 song, and catch the song, and glow with ho - ly
 song, and catch the song, and glow with ho - ly
 and catch the song, and catch the song, and glow with ho - ly
 and catch the song, and catch the song, and glow with ho - ly
 and catch the song, and catch the song, and glow with ho - ly
 and catch the song, and catch the song, and glow with ho - ly
 and catch the song, and catch the song, and glow with ho - ly
 and catch the song, and catch the song, and glow with ho - ly

flame,

flame, and glow, and glow with ho - ly flame, and

flame, and glow, and glow with ho - ly flame, and

flame,

flame,

flame, and glow, and glow with ho - ly flame, and

flame, and glow, and glow with ho - ly flame, and

flame,

and glow with ho - - ly flame.

glow with ho - ly flame, and glow with ho - - ly flame.

glow with ho - ly flame, and glow with ho - ly flame.

and glow with ho - - ly flame.

and glow with ho - ly flame.

glow with ho - ly flame, and glow with ho - ly flame.

glow with ho - ly flame, and glow with ho - ly flame.

and glow with ho - - ly flame.

VOICE. *Largo assai.*

PIANO. *Largo assai.*
♩ = 84.

SOLOMON. (ALTO.)

Al - migh - ty Power, Who rul'st the earth and skies,

And bade gay or - der from con-fu-sion rise ; Whose gracious hand re -

- liev'd Thy slave dis-tress'd, With splen-dour cloth'd me,

This system contains the first two staves of music. The vocal line (treble clef) begins with a half rest, followed by a series of eighth and sixteenth notes. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

and with know-ledge bless'd, with splen-dour cloth'd me, and with knowledge bless'd ;

This system continues the musical piece. The vocal line has a half rest followed by a series of eighth notes. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking 'f' (forte) appears at the end of the system.

Thy fin-ish'd tem-ple

This system shows the vocal line with a half rest followed by a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. A dynamic marking 'p' (piano) appears at the beginning of the system.

with Thy pre-sence grace, And shed Thy heaven-ly glo-ries o'er the place.

This system continues the musical piece. The vocal line has a half rest followed by a series of eighth notes. The piano accompaniment continues with similar rhythmic patterns.

This system contains the final two staves of music. The vocal line has a half rest followed by a series of eighth notes. The piano accompaniment continues with similar rhythmic patterns.

VOICE. *RECIT. ZADOK. (TENOR.)*

Im - pe - rial So - lo - mon, thy prayers are heard.

PIANO.

RECITATIVE (*Accompanied*).—“SEE FROM THE OPENING SKIES.”

VOICE. *RECIT. ZADOK.*

See from the op'n-ing skies, Descending flames in-volve the

PIANO. *p*

sa - cri - fice; And lo! with - in the sa - cred dome, That gleam-y

light, Pro-fuse - ly bright, De- clares the Lord of Hosts is come.

No. 7.

AIR.—"SACRED RAPTURES CHEER MY BREAST."

VOICE.

Maestoso.

PIANO.

♩ = 92.

Maestoso.

The piano accompaniment for the first system features a right hand with chords and a left hand with a steady eighth-note bass line. The tempo is marked *Maestoso*.

The piano accompaniment for the second system continues with the same musical texture, featuring chords in the right hand and a steady eighth-note bass line in the left hand.

The third system introduces the vocal line for ZADOK (TENOR), which begins with the lyrics "Sa - cred rap - tures cheer my breast;". The piano accompaniment continues with chords and a steady eighth-note bass line. The tempo is marked *Maestoso*.

The fourth system continues the vocal line with the lyrics "Rush - ing tides of hal - low'd zeal,". The piano accompaniment continues with chords and a steady eighth-note bass line. The tempo is marked *Maestoso*.

Joy's . . . too fierce to be express'd, too fierce to be express'd,

In this swell - ing heart I feel, in this swell - - - - -

ing

heart I feel;

Sa - cred rap - tures cheer . . my breast; Rush - ing tides of

mp

hal low'd zeal, Joys too

fierce to be express'd, too fierce to be express'd, In this swell -

ing heart,

in this swell - ing heart . . I feel,

mf

Joys

p

In this swell

ing heart, in this swell - ing heart I feel.

Adagio.

a tempo.

f *a tempo.* *tr*

* Warm en-thu-si-as-tic fires

p

* The rest of this Air may be omitted.

In my pant-ing bo - som roll, in my pant-ing bo - som roll ;

Hope of bliss, that ne'er ex - pires, Dawns up - on my

rav - ish'd soul, hope of bliss that ne'er ex - pires, . . .

. that ne'er . . . ex-pires,

Adagio. *a tempo.*
dawns up-on my rav - ish'd soul. Sa - cred rap - tures cheer my breast ;
Adagio. *a tempo.*
fp

mf

Rush - ing tides of hal - low'd zeal,

f *mf*

Joy's too fierce to be expressed, too

fierce to be expressed, joys, ...

In this swell

. . . ing heart, in this swell . . .

ing heart,

This system contains the first staff of music. The vocal line (treble clef) features a melodic line with eighth and sixteenth notes. The piano accompaniment (grand staff) consists of chords and moving lines in both hands.

joys too fierce, too fierce to be ex-pressed,

This system continues the vocal and piano parts. The vocal line has a long note followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines.

Adagio.
in this swell - ing heart I feel.

Adagio.
f

This system marks the beginning of a new section with the tempo marking *Adagio.* The vocal line has a long note. The piano accompaniment features a more active melodic line in the right hand and a steady bass line in the left hand, marked with a forte *f* dynamic.

This system shows the piano accompaniment continuing with a series of chords and moving lines in both hands.

tr *tr*

This system continues the piano accompaniment, featuring trills (*tr*) in the right hand.

1st & 2nd CHORUS.

Alla breve.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

 $\text{♩} = 92.$ *Alla breve.**f*

Through - out the land Je -

Through - out the land Je - ho - vah's praise . . . re - cord, For

- ho - vah's praise . . . re - cord, For full of power and mer - cy is the

Through -

full of power and mer - cy is the Lord, full of power and

Lord, . . and mer - cy is the Lord.

- out the land Je - ho - vah's praise . . . re - cord, For full of power, for

mer - - cy is the Lord, . . and mer - cy is the Lord,

Through-out the land Je - ho - vah's praise . .

For full of power . . . of power and mer - cy
 full of power, . . of power, . . of power . . and mer - cy
 for full of power . . . and mer - cy
 . . re - cord, For full of power and mer - cy, and mer - . . cy

is the Lord. Through-
 is the Lord. Through-out the land . .
 is the Lord. Throughout the land Je - ho - vah's praise re - cord, Je - ho -
 is the Lord. Through-out the land Je - ho - vah's praise . .

out the land Je - ho - vah's praise, . . Je - ho - vah's praise re - cord, through-
 Je - ho - vah's praise re - cord, for full of mer - cy is the Lord, of
 vah's praise, . . . Je - ho - vah's praise re - cord, through-
 re - cord, for full of power . . and mer - cy is the Lord,

- out the land Je - ho - vah's praise re - cord,
 mer - cy is the Lord, through-out the land Je -
 - out the land Je - ho - vah's praise, Je - ho - vah's praise re - cord,
 through - out the land Je - ho - vah's praise . . . re - cord, for

- ho - vah's praise . . . re - cord, For full of power and mer - cy is the
 Through- full of power and mer - cy is the Lord, full of power . . is the

Through-out the land Je -
 Lord,
 - out the land Je - ho - vah's praise, Je - ho - vah's praise re - cord,
 Lord, Through-out the land Je - ho - vah's praise . . . re - cord, For

- ho - vah's praise . . re - cord, For full of power and mer - cy is the Lord,
 full of power is the Lord,
 Through-out the
 full of power and mer - cy is the Lord,

1st CHORUS.

Through - out the land Je - ho - vah's praise re - cord,
 Through-out the land Je - ho - vah's praise, throughout the land Je - ho -
 land Je - ho - vah's praise . . re - cord, Je - ho - vah's praise, . . Je -
 Through - out the

2nd CHORUS.

Through - out the land Je - ho - vah's praise re - cord, Je -
 Through-out the land Je - ho - vah's praise, throughout the land Je - ho -
 land Je - ho - vah's praise . . re - cord, Je - ho - vah's praise, . . Je -
 Through - out the

Handel's "Solomon."—Novello, Ewer and Co.'s Octavo Edition.

through-out the land Je-ho-vah's praise . . . re-
 vah's praise re-cord, through-out the land Je-ho-vah's praise re-cord, for
 ho-vah's praise re-cord, for full of power, for full of power and mer-cy
 land Je-ho-vah's praise . . . re-cord, for full of power and mer-cy
 ho - - vah's praise re-cord, . . . for full of power, . . . for
 - vah's praise re-cord, through-out the land Je-ho-vah's praise . . . Je-
 ho-vah's praise re-cord, through-out the land Je-ho-vah's praise, Je-ho-vah's
 land Je-ho-vah's praise . . . re-cord, for full of power and mer-cy
 cord, for full of power and mer-cy is the Lord, through-
 full of power and mer-cy is the Lord, through-out the land Je-
 is the Lord, through-out the land, through-out the land Je-ho-vah's praise . .
 is the Lord, through-out the land Je-ho-vah's praise . .
 full of power and mer-cy is the Lord, through-out the land Je-
 ho-vah's praise, through-out the land Je-ho-vah's praise . .
 praise re-cord, through-out the land, through-out the land Je-ho-vah's praise . .
 is the Lord, through-out the land Je-ho-vah's praise . .

out the land Je - ho - vah's praise re - cord, for full of power, of power, . .
 ho - vah's praise, Je - ho - vah's praise, Je - ho - vah's praise re - cord, for
 re - cord, for full of power, for full of power and mer - cy is the
 re - cord, for full of power, for full of power,
 ho - vah's praise, Je - ho - vah's praise re - cord, for full of power, . .
 re - cord, for full of power, for full of power and mer - cy is the
 re - cord, for full of power, for full of power and mer - cy is the
 re - cord, for full of power, for full of power, ...

Adagio.

for full . . of power . . and mer - cy is the Lord.
 full of power, . . of power . . and mer - cy is the Lord.
 Lord, for full . . of power . . and mer - cy is the Lord.
 . . for full of power . . and mer - cy is the Lord.
 for full . . of power . . and mer - cy is the Lord.
 Lord, for full . . of power . . and mer - cy is the Lord.
 Lord, for full of power . . and mer - cy is the Lord.
 for full of power . . and mer - cy is the Lord.
Adagio.

No. 9.

RECITATIVE.—"BLEST BE THE LORD"

SOLOMON. (ALTO.)

VOICE. *c*

Blest be the Lord, Who look'd with gra-cious eyes.

PIANO. *c*

Up-on His vas-sal's hum-ble sa-cri-fice; And has, with an ap-prov-ing

smile, My work o'er-paid, and graced the pile.

No. 10. AIR.—"WHAT THOUGH I TRACE EACH HERB AND FLOWER."

Larghetto.

PIANO. *mf*

88.

SOLOMON.

What though I

trace each herb and flow'r That drinks the morn-ing dew; Did

p

I not own Je-ho-vah's pow'r, How vain were all I knew, how vain, how

vain were all I knew, how vain, how vain were all I knew?

What though I trace each herb and

flow'r That drinks the morn-ing dew Did I not

own Je - ho - vah's pow'r, How vain were all I knew, how

vain were all I knew, how vain, how vain, how vain were all I knew,

how vain were all I knew!

* Say, what's the rest but emp - ty boast, The pedant's i - dle claim, the

pedant's i - dle claim, Who, hav - ing all the substance lost, At - tempts to grasp a name, the

pedant's i - dle claim, the pe-dant's i - dle claim, who hav - ing all the

substance lost, attempts to grasp a name, at - tempts to grasp . . a name.

* The rest of this Air may be omitted.

SOLOMON.

VOICE. And see, my Queen, my wedded love, You soon my ten-derness shall prove ;

PIANO. *p*

pa-lace shall e-rect its head, Of ce-dar built, with gold be-spread ;

QUEEN.

Me-thinks the work is now be-gun, The axe re-sounds on Le-ban-on. O

Morarch! with each vir-tue bless'd, The bright-est star that gilds the east ; No

joy I know beneath the sun, But what's compris'd in So-lo-mon.

Nos. 12 to 19 omitted.

No. 20. AIR.—“WITH THEE TH' UNSHELTER'D MOOR I'D TREAD.”

VOICE.

Larghetto.

PIANO.

Larghetto. *tr*

mf

$\text{♩} = 100.$

QUEEN. (SOPRANO.)

With thee th'un - shel - ter'd moor I'd . .

p

tread, Nor once of fate com - plain, Tho'

burn - ing suns flash'd round my . . head, And cleav'd the

bar - ren plain. Thy love - ly form a - lone I

prize, 'tis . . . thou that canst im - part con - tin - ual

plea - sure to my eyes, and glad - ness to my heart,

p *cres.*

con - tin - ual plea - sure to my eyes, and

glad - ness to . . . my heart.

mf *f* *p* *ten.*

No. 21.

RECIT.—“SEARCH ROUND THE WORLD.”

ZADOK (TENOR).

Search round the world, there ne-ver yet was seen so wise a monarch, or so chaste a queen.

p

Andantino.

PIANO.
♩ = 138.

1st & 2nd SOPRANOS.

ALTO.

TENOR.

BASS.

May no rash in-trud-er dis -

May no rash in-trud-er dis -

May no rash in-trud-er dis -

May no rash in-trud-er dis -

May no rash in-trud-er dis -

May no rash in-trud-er dis -

May no rash in-trud-er dis -

May no rash in-trud-er dis -

May no rash in-trud-er dis -

May no rash in-trud-er dis -

May no rash in-trud-er dis -

May no rash in-trud-er dis -

May no rash in-trud-er dis -

May no rash in-trud-er dis -

May no rash in-trud-er dis -

May no rash in-trud-er dis -

May no rash in-trud-er dis -

May no rash in-trud-er dis -

May no rash in-trud-er dis -

May no rash in-trud-er dis -

- turb their soft hours ; To form fra - grant pil-lows, a - rise, O ye flowers ! Ye

- turb their soft hours ; To form fra - grant pil-lows, a - rise, O ye flowers ! Ye

- turb their soft hours ; To form fra - grant pil-lows, a - rise, O ye flowers ! Ye

- turb their soft hours ; To form fra - grant pil-lows, a - rise, O ye flowers ! Ye

- turb their soft hours ; To form fra - grant pil-lows, a - rise, O ye flowers ! Ye

- turb their soft hours ; To form fra - grant pil-lows, a - rise, O ye flowers ! Ye

- turb their soft hours ; To form fra - grant pil-lows, a - rise, O ye flowers ! Ye

- turb their soft hours ; To form fra - grant pil-lows, a - rise, O ye flowers ! Ye

- turb their soft hours ; To form fra - grant pil-lows, a - rise, O ye flowers ! Ye

- turb their soft hours ; To form fra - grant pil-lows, a - rise, O ye flowers ! Ye

- turb their soft hours ; To form fra - grant pil-lows, a - rise, O ye flowers ! Ye

- turb their soft hours ; To form fra - grant pil-lows, a - rise, O ye flowers ! Ye

- turb their soft hours ; To form fra - grant pil-lows, a - rise, O ye flowers ! Ye

- turb their soft hours ; To form fra - grant pil-lows, a - rise, O ye flowers ! Ye

1st SOPRANO.

sleep with their song,

2nd SOPRANO.

sleep with their song,

sleep with their song, Ye

sleep with their song, Ye

sleep with their song, Ye

sleep with their song, Ye

while

ze - phyr, soft breath - ing, their slum - bers prolong, while night - in - gales lull them to

ze - phyr, soft breath - ing, their slum - bers prolong,

ze - phyr, soft breath - ing, their slum - bers prolong,

night-in - gales lull them. to sleep with their song, while night-in-gales lull them to

p

while night-in gales lull them, while night-in-gales lull them to

sleep, to sleep, to sleep with their song, while night-in - gales lull . . them to

f

while night-in - gales lull them to

f

while night-in - gales lull them to

sleep with their song,

sleep with their song,

sleep with their song, Ye

sleep with their song, Ye

p

sleep with their song, Ye

p

While night-in-gales lull them to

While

ze - phyr, soft breath - ing, their slum - bers pro - long, .

ze - phyr, soft breath-ing, their slum - bers pro - long, .

ze - phyr, soft breath-ing, their slum - bers pro - long, . .

sleep with their song,

while night-in - gales lull them to

nightingales lull them to sleep with their song,

while

while night-in - gales lull them to sleep, to sleep, to

sleep with their song, while nightingales lull them to sleep with their song,
 nightin - gales lull them, while nightingales lull them to sleep with their song,
 sleep with their song, while nightin - gales lull . . them to sleep with their song,
 while night-in - gales lull them to sleep with their song,
 while night-in - gales lull them to sleep with their song,

while
 while night-in - gales lull them, lull.
 while night-in - gales lull them to sleep with their song, while

while night-in - gales lull them, while night-in - gales lull . . them to

while night-in - gales lull them, while night-in - gales lull . . them to

night-in - gales lull them to sleep with their song, while night-in - gales lull them to

. . . them to sleep with their song, while night-in - gales lull them to

night-in-gales lull them to sleep with their song, while night-in - gales lull them to

sleep with their song, Ye zephyrs, soft breathing, their slumbers pro-long,

sleep with their song, Ye zephyrs, soft breathing, their slumbers pro-long,

sleep with their song, Ye zephyrs, soft breathing, their slumbers pro-long,

sleep with their song, Ye zephyrs, soft breathing, their slumbers pro-long,

sleep with their song, Ye zephyrs, soft breathing, their slumbers pro-long,

while nightin - gales lull . . . them to

while nightin - gales lull . . . them to

while nightin - gales lull them to

while nightin - gales lull . . . them to

while nightin - gales lull them to

sleep, . . . to . . . sleep with their song.

sleep, . . . to sleep with their song.

sleep, . . . to sleep with their song.

sleep, . . . to . . . sleep with their song.

sleep, . . . to sleep with their song.

pp ritard.

PART II.

No. 23. DOUBLE CHORUS.—“FROM THE CENSER CURLING RISE.”

Allegro.

PIANO.

$\text{♩} = 84.$

1st SOPRANO.

1st ALTO.

1st TENOR.

1st BASS.

From the cen-ser cur-ling rise Grate-ful

From the cen-ser cur-ling rise Grate-ful

From the cen-ser cur-ling rise Grate-ful

From the cen-ser cur-ling rise Grate-ful

2nd SOPRANO.

2nd ALTO.

2nd TENOR.

2nd BASS.

From the . . cen-ser cur-ling rise Grate-ful

From the cen-ser cur-ling rise Grate-ful

From the cen-ser cur-ling rise Grate-ful

From the cen-ser cur-ling rise Grate-ful

in - cense to . . . the skies ; Heaven bless-es

in - cense to the skies ; Heaven bless-es

in - cense to . . . the skies ; Heaven bless-es

in - cense to . . . the skies ; Heaven bless-es

in - cense to the skies ;

in - cense to the skies ;

in - cense to . . . the skies,

in - cense to . . . the skies ;

in - cense to . . . the skies ;

Da - vid's throne,

Da - vid's throne,

Da - vid's throne,

Da - vid's throne,

Heaven bless-es Da - vid's throne,

Heaven bless-es Da - vid's throne,

Heaven bless-es Da - vid's throne,

Heaven bless-es Da - vid's throne,

Heaven bless-es Da - vid's throne,

Handel's "Solomon."—Novello, Ewer and Co.'s Octavo Edition.

Handwritten musical score for the first system of Handel's "Solomon". The system consists of ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "Hap - py, hap - py, hap - py So - lo - mon, hap - py, hap - py So - lo - mon;". The next four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "Hap - py, hap - py, hap - py So - lo - mon, hap - py, hap - py, hap - py". The last two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

Handwritten musical score for the second system of Handel's "Solomon". The system consists of ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "hap - py, hap - py, hap - py So - lomom; hap - py, hap - py, hap - py So - lomom;". The next four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "So - lomom; hap - py, hap - py, hap - py So - lomom;". The last two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

hap - py, hap - py, heaven bless - es Da - vid's

hap - py, hap - py, heaven bless - es Da - vid's

hap - py, hap - py, heaven bless - es Da - vid's

hap - py, hap - py, heaven bless - es Da - vid's

hap - py, hap - py, heaven bless - es Da - vid's

hap - py, hap - py, heaven bless - es Da - vid's

hap - py, hap - py, heaven bless - es Da - vid's

hap - py, hap - py, heaven bless - es Da - vid's

pf *p* *pf* *p*

throne, hap - py, hap - py, hap - py So - lo-mon;

throne, hap - py, hap - py, hap - py So - lo-mon;

throne, hap - py, hap - py, hap - py So - lo-mon;

throne, hap - py, hap - py, hap - py So - lo-mon;

heaven bless - es Da - vid's throne,

heaven bless - es Da - vid's throne,

heaven bless - es Da - vid's throne,

heaven bless - es Da - vid's throne,

Handel's "Solomon."—Novello, Ewer and Co.'s Octavo Edition.

The musical score is written for a choir and keyboard. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into several systems, each containing staves for different vocal parts and a keyboard accompaniment. The lyrics are written below the vocal staves.

System 1: The vocal parts enter with the lyrics "heaven bless-es Da-vid's throne,". The keyboard accompaniment provides a harmonic foundation.

System 2: The vocal parts continue with "hap-py, hap-py, hap-py So-lo-mon,". The keyboard accompaniment continues with a steady rhythm.

System 3: The vocal parts repeat the phrase "hap-py, hap-py, hap-py So-lo-mon,". The keyboard accompaniment features a more active melodic line.

System 4: The vocal parts conclude the phrase with "hap-py,". The keyboard accompaniment provides a final harmonic support.

System 5: The vocal parts enter with "Da-vid's throne,". The keyboard accompaniment continues with a steady rhythm.

System 6: The vocal parts continue with "hap-py, hap-py, hap-py So-lo-mon,". The keyboard accompaniment continues with a steady rhythm.

System 7: The vocal parts repeat the phrase "hap-py, hap-py, hap-py So-lo-mon,". The keyboard accompaniment continues with a steady rhythm.

System 8: The vocal parts conclude the phrase with "hap-py,". The keyboard accompaniment provides a final harmonic support.

System 9: The vocal parts enter with "Da-vid's throne,". The keyboard accompaniment continues with a steady rhythm.

System 10: The vocal parts continue with "hap-py, hap-py, hap-py So-lo-mon,". The keyboard accompaniment continues with a steady rhythm.

System 11: The vocal parts repeat the phrase "hap-py, hap-py, hap-py So-lo-mon,". The keyboard accompaniment continues with a steady rhythm.

System 12: The vocal parts conclude the phrase with "hap-py,". The keyboard accompaniment provides a final harmonic support.

hap - py, hap - py, hap - py So - lo - mon.

hap - py, hap - py, hap - py So - lo - mon.

hap - py, hap - py, hap - py So - lo - mon.

hap - py, hap - py, hap - py So - lo - mon. Live, live for ev - er,

hap - py, hap - py, hap - py So - lo - mon.

hap - py, hap - py, hap - py So - lo - mon.

hap - py, hap - py, hap - py So - lo - mon.

hap - py, hap - py, hap - py So - lo - mon. Live, live for ev - er,

pi - ous Da - vid's son, for ev - er live, for ev - er, pi - ous Da - vid's

Live,

pi - ous Da - vid's son, for ev - er live, for ev - er, pi - ous Da - vid's

Live,

pi - ous Da - vid's son, for ev - er live, for ev - er, pi - ous Da - vid's

Live, live for ev - er, live, pi - ous Da - vid's
 live for ev - er, pi - ous David's son, for ev - er live, for ev - er live, Da - vid's son,
 Live,
 son,

Live, live for ev - er, live, pi - ous Da - vid's
 live for ev - er, pi - ous David's son, for ev - er live, for ev - er live, Da - vid's son.
 Live,
 son,

son,
 live, live for ev - er, live, pi - ous, pi - ous
 live for ev - er, pi - ous David's son, for ev - er live, for ev - er live, for ev - er, Da -

son,
 live, live for ev - er, live, pi - ous, pi - ous
 live for ev - er, pi - ous David's son, for ev - er live, for ev - er live, for ev - er, Da -

live, live for ev - er, pi - ous Da - vid's son, for ev - er, live for ev - er, pi -

Da - vid's son,

- vid's son,

live, live, for ev - - er live, pi - - ous,

live, live for ev - er, pi - ous Da - vid's son, for ev - er, live for ev - er, pi -

Da - vid's son,

- vid's son,

live, live, for ev - - er live, pi - - ous,

- ous Da - vid's son, live,

live, live for ev - er, live, live for ev - er, live, for

live, live for ev - er, live, live for ev - er,

pi - ous Da - vid's son,

- ous Da - vid's son, live,

live, live for ev - er, live, live for ev - er, live, for

live, live for ev - er, live, live for ev - er,

pi - ous Da - vid's son,

cres.

Handel's "Solomon."—Novello, Ewer and Co.'s Octavo Edition.

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems, each containing four vocal staves and a grand staff for the piano.

First System:

- Vocal Parts:** All four parts sing the lyrics "So - lo-mon, hap - py, hap - py, hap - py, hap - py," in a rhythmic pattern of eighth and sixteenth notes.
- Piano Accompaniment:** The piano part features a steady eighth-note accompaniment in the right hand and a more active line in the left hand. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *mp* (mezzo-piano).

Second System:

- Vocal Parts:** The vocal parts continue with the lyrics "So - lo-mon ; live, live for ev - er, pi - ous Da - vid's" and "So - lo-mon ; live, live for".
- Piano Accompaniment:** The piano part continues with the same rhythmic accompaniment. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte).

son, for ev - er, live for ev er, pi - ous Da - vid's son,
 ev - er, live, pi - ous Da - vid's son,
 live,
 live, live for ev - er,
 son, for ev - er, live for ev - er, pi - ous Da - vid's son,
 ev - er, live, pi - ous Da - vid's son,
 live,
 live, live for ev - er,

live for ev - er, live, live for ev - er, live, live for ev - er, live,
 live, live for ev - er, live, live for ev - er, live, live for ev - er,
 live for ev - er, live, live for ev - er, live, live for ev - er, live,
 live, live for ev - er, live, live for ev - er, live, live for ev - er,
 live for ev - er, live, live for ev - er, live, live for ev - er, live,
 live, live for ev - er, live, live for ev - er, live, live for ev - er,

live, live for ev - er, pi - ous Da - vid's son, for ev -

live, live for ev - er, live for ev - er,

live, live for ev - er, pi - ous Da - vid's son, for ev -

live, live for ev - er, live for ev - er,

live, live for ev - er, pi - ous Da - vid's son, for ev -

live, live for ev - er, live for ev - er,

live, live for ev - er, pi - ous Da - vid's son, for ev -

live, live for ev - er, pi - ous Da - vid's son, for ev -

live, live for ev - er, pi - ous Da - vid's son, for ev -

live, live for ev - er, pi - ous Da - vid's son, for ev -

pi - ous Da - vid's son, live for ev - er, live for ev - er, pi - ous Da - vid's son, for ev - er

er, pi - ous Da - vid's son. From the cen - ser cur - ling rise Grate - ful

in - cense to . . the skies ; Heaven bless-es

in - cense to the skies ; Heaven bless-es

in - cense to . . the skies ; Heaven bless-es

in - cense to . . the skies ; Heaven bless-es

in - cense to the skies ;

in - cense to the skies ;

in - cense to . . the skies ;

in - cense to . . the skies ;

in - cense to . . the skies ;

David's throne, Hap - py, happy, happy

David's throne, Hap - py, happy, happy

David's throne, Hap - py, happy, happy

David's throne, Hap - py, happy, happy

Heaven blesses David's throne,

Heaven bless-es David's throne,

Heaven blesses David's throne,

Heaven blesses David's throne,

Handel's "Solomon."—Novello, Ewer and Co.'s Octavo Edition.

Handel's "Solomon."—Novello, Ewer and Co.'s Octavo Edition.

The musical score is written for a large ensemble, including voices and instruments. The key signature is D major (two sharps). The score is divided into two systems, each containing multiple staves for different parts. The lyrics are repeated across the staves, indicating a chorus or a large group of performers. The music features a mix of vocal lines and instrumental accompaniment, with a prominent keyboard part at the bottom. The lyrics are: "So - lo-mon, hap - py, hap - py So - lo-mon, hap - py, hap - py, hap - py". The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *ff*.

ev - er, migh - ty So - lomon,

ev - er, migh - ty So - lomon,

ev - er, migh - ty So - lomon,

ev - er, migh - ty So - lomon,

ev - er, migh - ty So - lomon,

ev - er, migh - ty So - lomon,

ev - er, migh - ty So - lomon,

ev - er, migh - ty So - lomon,

ten. *mf*

ff live for ev - er, migh - ty

ff live for ev - er, migh - ty

ff live for ev - er, migh - ty

ff live for ev - er, migh - ty

ff live for ev - er, migh - ty

ff live for ev - er, migh - ty

ff live for ev - er, migh - ty

ff live for ev - er, migh - ty

ff live for ev - er, migh - ty

ff *ten.*

So - lo-mon,

So - lo-mon,

So - lo-mon,

So - lo-mon,

So - lo-mon,

So - lo-mon,

So - lo-mon,

mf

This system contains eight staves. The first seven are vocal staves, each with the lyrics 'So - lo-mon,'. The eighth is a piano accompaniment staff with a melody starting on a half note G4 and a bass line starting on a half note G3. The piano part is marked *mf*.

live for ev - er, migh - - ty So - lo-mon,

live for ev - er, migh - - ty So - lo-mon,

live for ev - er, migh - - ty So - lo-mon,

live for ev - er, migh - - ty So - lo-mon,

live for ev - er, migh - - ty So - lo-mon,

live for ev - er, migh - - ty So - lo-mon,

live for ev - er, migh - - ty So - lo-mon,

ff *ten.* *mf*

This system contains eight staves. The first seven are vocal staves, each with the lyrics 'live for ev - er, migh - - ty So - lo-mon,'. The eighth is a piano accompaniment staff with a melody starting on a half note G4 and a bass line starting on a half note G3. The piano part is marked *ff*, *ten.*, and *mf*. There is a handwritten note 'live. ten.' in the right margin.

live for ev - er, migh - ty

live for ev - er, migh - ty

live for ev - er, migh - ty

live for ev - er, migh - ty

live for ev - er, migh - ty

So - lo-mon, live for ev - er, live for

So - lo-mon, live for ev - er, live for

So - lo-mon, live for ev - er, live for

So - lo-mon, live for ev - er, live for

So - lo-mon, live for ev - er, live for

ev - er, live for ev - er, live for ev - er, live for

ev - er, live for ev - er, live for ev - er, live for

ev - er, live for ev - er, live for ev - er, live for

ev - er, live for ev - er, live for ev - er, live for

live for ev - er, live for ev - er, live for ev - er, live for

live for ev - er, live for ev - er, live for ev - er, live for

live for ev - er, live for ev - er, live for ev - er, live for

live for ev - er, live for ev - er, live for ev - er, live for

ev - er, migh - ty, migh - ty So - lo - mon.

ev - er, migh - ty, migh - ty So - lo - mon.

ev - er, migh - ty, migh - ty So - lo - mon.

ev - er, migh - ty, migh - ty So - lo - mon.

ev - er, migh - ty, migh - ty So - lo - mon.

ev - er, migh - ty, migh - ty So - lo - mon.

ev - er, migh - ty, migh - ty So - lo - mon.

ev - er, migh - ty, migh - ty So - lo - mon.

No. 28.

RECITATIVE.—“MY SOV'REIGN LIEGE.”

AN ATTENDANT. (TENOR.)

VOICE. My sov'reign liege, two wo-men stand, And both be-seech the King's com-

PIANO.

- mand To en-ter here. Dis-solv'd in tears, The one a new-born in-fant

bears. The o-ther, fierce and threat'ning, loud Declares her sto-ry to the crowd, And

SOLOMON. (ALTO.)

thus she cla-mours to the throng— “Seek we the King, he shall re-dress our wrong.” Ad-

- mit them straight, for when we mount the throne, Our hours are all the peo-ple's, not our

FIRST WOMAN. (SOPRANO.)

own. Thou Son of Da - vid, hear a mo - ther's grief, Thy sup-pliant

Bore my soft dar-ling from my arms a - way, And left her child be - hind, a lump of life-less

clay ; And now, oh impious! dares to claim My right a-lone— a mother's name.

No. 29. AIR AND TRIO.—“WORDS ARE WEAK TO PAINT MY FEARS.”

VOICE. *A tempo giusto.*

PIANO. *A tempo giusto.*
f

Words are weak to paint my

FIRST WOMAN. (SOPRANO.)

Words are weak to paint my

p

fears; Heart-felt anguish, start-ing tears, Best shall plead a mo-ther's cause; Words are

weak to paint my fears; Heart - felt an-guish, start - ing

tears, Best shall plead a mo-ther's cause. To thy

throne, O King, I bend, to thy throne, O King, I bend, My cause is just, be thou my

friend, my cause is just, be thou my friend, be thou my friend, my cause is just, my cause is

just, be thou my friend!

SECOND WOMAN. (SOPRANO.)

False is all her melting tale, false is all her melting tale, false is

all her melt-ing tale, false is all her melt-ing tale, false is all her melt - ing

My cause is

tale,

SOLOMON. (ALTO.)

Then be just, and fear the laws,

Jus - tice holds the lift - ed scale, . . . Jus - tice

just, be thou my friend! To thy throne, O King, I... bend,
False is all, false is all her melt-ing
holds the lift-ed scale,

My cause is just, be thou my
tale, false is all her melt-ing tale, Then be just, and fear the laws,
Jus-tice holds the lift-ed scale, ...

friend, my cause is just, to thy throne, O King, I
false is all her melt-ing tale, false is all,
Jus-tice holds the lift-ed

bend, My cause is just, be thou my friend,
 Fear the laws, false is all her melting tale, Then be just, and fear the
 scale, Jus - tice holds the lift - ed

my cause is just, be thou my friend, my cause is just, be thou my
 laws, fear the laws, false is all her melting
 scale, the lift - ed scale, ...

friend ! Words are weak to paint my fears ; Heart - felt
 tale, Jus - tice holds the lift - ed scale,
 pp

an - guish, start - ing tears, Best shall plead a . . mo - ther's cause.

false is all her melting

To thy throne, O King, I bend, My cause is just, be thou my

tale, false is all her melting tale, then be just and fear the laws.

Jus - tice holds the lift - ed

friend, my cause is just, be

scale, . . Jus - tice holds the lift - ed scale.

thou my friend, be thou my friend, my cause is

just, be thou my friend.

SOLOMON. (ALTO.)

VOICE. *C* What says the o - ther to th'im-put-ed charge? Speak in thy turn, and

PIANO. *p*

SECOND WOMAN. (SOPRANO.)

tell thy wrongs at large. I can - not var-nish o'er my tongue, And co-lour

fair the face of wrong : This babe is mine ; the womb of earth, entomb'd, conceals her lit-tle

birth. Give me my child, my smil-ing boy, To cheer my breast with new-born joy.

SOLOMON.

Hear me, ye women, and the King re-gard, Who from his throne thus reads the just a-ward ;

Each claims a - like, let both their portions share ; Di-vide the babe ; thus each her part shall bear ;

Quick, bring the falchion, and the in-fant smite, Nor fur-ther cla-mour for dis-pu-ted right.

No. 31.

AIR.—“THY SENTENCE, GREAT KING.”

VOICE. *Allegro.*

PIANO. *Allegro. f sempre.*

SECOND WOMAN. (SOPRANO.)

Thy sentence, great King, Is

p

prudent and wise, thy sentence, great King, is prudent and wise; And my hopes on the wing Quick

sempre

bound for the prize, my hopes . . . on the wing quick bound, . . . quick

bound for the prize;

thy sentence, great King, is prudent and wise, is prudent and wise,

p

my hopes . . . on the wing quick bound for the prize, quick

bound for the prize, my hopes on the wing quick bound for the prize, my hopes . . .

. . . on the wing quick bound, . . . quick bound for the prize.

Con - tent - ed I hear, And ap - prove the de - cree, con - tent - ed I hear, con -

- tent - ed I hear, and ap - prove the de - cree, For at least I shall tear . . The lov'd

in-fant from thee, for at least, for at least I shall tear, I shall tear, at least, the lov'd

mf *mp*

in-fant from thee, the lov'd in-fant from thee, for at least I shall tear from thee, the lov'd

f *f*

in-fant from thee; Con-tent-ed I hear and ap-

p *p*

- prove the de-cree, and ap-prove the de-cree, For at least I shall tear The lov'd

mf

in-fant from thee, for at least I shall tear the lov'd in-fant from thee.

f

No. 82.

RECITATIVE.—“WITHHOLD THE EXECUTING HAND.”

FIRST WOMAN. (SOPRANO.)

VOICE.

Withhold, withhold the ex - e - cu - ting hand ! Reverse, O King, thy stern command !

p

No. 83.

AIR.—“CAN I SEE MY INFANT GORED.”

Largo ma non Adagio.

PIANO.

p

FIRST WOMAN. (SOPRANO.)

Can I see my in - fant gored With the fierce re - lent - less

sword ? Can I see, can I see, can I

mf *p*

see him yield his breath, Smi - ling at the hand of death ? can I see him,

can I see him? And be - hold the pur - ple tides Gush-ing

mf *p*

down his ten - der sides, and be - hold the pur - ple tides gush-ing

down his ten - der sides? can I see? Ra-ther be my hopes be -

Risolut. *p* *colla parte.* *mf*

- guil'd; Take him all, take him all, ra - ther be my

hopes be-guil'd, take him all, but spare my child!

Adagio. *p*

Risolto.

rather be my hopes be-guil'd, take him all,

Risolto.

take him all, rather be my hopes beguil'd, take him all,

take him all, but spare my child,

Adagio.

Adagio.

p

spare my child, spare my child,

take him all, but spare my child.

pp

SOLOMON. (ALTO.)

VOICE. *Is - rael, at - tend to what your King shall say;—Think not I meant the in - no - cent to*

PIANO. *p*

slay; The stern de - cision was to trace with art The secret dictates of the human heart; She, who could

bear the fierce de - cree to hear, Nor send one sigh, nor shed one pi - ous tear, Must be a

stranger to a mother's name; Hence from my sight, nor urge a further claim. But you, whose

fears a parent's love at - test, Receive and bind him to your beating breast; To you, in

jus - tice, I the babe re - store, And may you lose him from your arms no more.

No. 35 omitted.

Allegro moderato.

PIANO

1st SOPRANO.
From the east un-to the west, Who so wise as So-lo-mon? from the east,

2nd SOPRANO.
From the east un-to the west, Who so wise as So-lo-mon? from the east,

ALTO.
From the east un-to the west, Who so wise as So-lo-mon? from the east un-to the

TENOR.
From the east un-to the west, Who so wise as So-lo-mon? un-to the

BASS.
From the east un-to the west, Who so wise as So-lo-mon? un-to the

from the east, who so wise as So - lo-mon, who so
 from the east, who so wise as So - lo-mon, who so
 west, from the east un-to the west, who so wise as So - lo-mon,
 west, un-to the west, who so wise as So - lo-mon,
 west, un-to the west, who so wise as So - lo-mon,

wise as
 wise as
 who so wise as
 who so wise, . . . who so wise, so wise, . . . as
 who so wise, who so wise, so wise as

So - lo-mon? from the east, from the east,

So - lo-mon? from the east, from the east,

So - lo-mon? from the east un - to the west, un - to the

So - lo-mon? un - to the west, un - to the

So - lo-mon? un - to the west, un - to the

from the east un-to the west, who so wise as So-lo - mon, who so wise as So-lo -

from the east un-to the west, who so wise as So-lo - mon, who so wise as So-lo -

west, from the east un-to the west, who so wise as So-lo - mon, who so wise as So-lo -

west, from the east un-to the west, who so wise as So-lo - mon, who so wise as So-lo -

west, from the east un-to the west, who so wise as So-lo - mon, who so wise as So-lo -

f

- mon ? Who like Is-ra-el's king is

- mon ? Who like Is-ra-el's king is

- mon ? Who like Is-ra-el's king is

- mon Who like Is-ra-el's king is

- mon ? Who like Is-ra-el's king is

blest ? Who so wor - thy of a throne, who so

blest ? Who so wor - thy of a throne, who so

blest ? Who so wor thy of a throne. who so

blest ? Who so wor - thy of a throne, who so

blest ? Who so wor - thy of a throne, who so

wor - thy of a throne? From the east un - to the west, from the east,
 wor - thy of a throne? From the east un - to the west, from the east,
 wor - thy of a throne? From the east un - to the west, from the east un - to the
 wor - thy of a throne? From the east un - to the west, un - to the
 wor - thy of a throne? From the east un - to the west, un - to the

f *mp*

from the east, Who so wise, ...
 from the east, Who so wise, ...
 west, from the east un-to the west, Who so wise, ...
 west, un-to the west, Who so wise, ...
 west, un-to the west, Who so

count! 1 2 3 4 *mf*

so wise as So - lomon? Who, who, who like Is-rael's king is ..

so wise as So - lomon? Who, who, who like Is-rael's king is ..

so wise as So - lomon? Who, who, who like Is-rael's king is ..

so wise as So - lomon? Who, who, who like Is-rael's king is ..

wise, so wise as So - lomon? Who, who, who like Is-rael's king is ..

f *mp*

blest, who like Is-rael's king is .. blest? Who so wor - thy of a

blest, who like Is-rael's king is .. blest? Who so wor - thy of a

blest, who like Is-rael's king is blest? Who so wor - thy of a

blest, who like Is-rael's king is blest? Who so wor - thy of a

blest, who like Is-rael's king is blest? Who so wor - thy of a

cres.

- thy, who so wor - thy of a throne? From the east un - to the

- thy, who so wor - thy of a throne? From the east un - to the

throne, who so wor - thy of a throne? From the east un - to the

- thy, who so wor - thy of a throne? From the east un - to the

throne, who so wor - thy of a throne? From the east un - to the

f

west, Who like Is-rael's king is blest? Who so wor - - thy of a throne,

west, Who like Is-rael's king is blest? Who so wor - - thy of a throne,

west, Who like Is-rael's king is blest? Who so wor - thy of a throne,

west, Who like Is-rael's king is blest? Who so wor - - thy of a throne,

west, Who like Is-rael's king is blest? Who so wor - thy,

mp *cres.* *cres.*

who so wor - thy, who so wor - thy, who so wor - thy

who so wor - thy, who so wor - thy, who so wor - thy

who so wor - thy, who so wor - thy, who so wor - thy

who so wor - thy, who so wor - thy, who so wor - thy

who so wor - thy, who so wor - thy, who so wor - thy

f *piu f*

of a throne?

of a throne?

of a throne?

of . . a throne?

of a throne?

ff *mf* *mp* *mf*

decres.

No. 87.

RECIT.—“FROM MORN TO EVE.”

VOICED. ZADOK. (TENOR.)

From morn to eve I could enraptur'd sing The various virtues of our happy King ;

PIANO. *p*

In whom, with wonder, we behold combin'd The grace of feature with the worth of mind.

No. 88.

AIR.—“SEE THE TALL PALM.”

Allegro moderato.

PIANO. *f*

♩ = 88.

ZADOK.

See the tall palm, that lifts its head,

see the tall palm, that lifts its head On Jordan's sedg-y side, on Jordan's sedg-y

p

side, Its tow'r - ing

branch-es curl - ing spread, its tow'r - ing branch-es curl - ing

spread, . . . And

bloom . . in grace - ful pride.

colla voce. *f*

See the tall palm, that lifts its

head On Jor - dan's sedg - - - y side, Its tow'r - ing

branch - es curl - ing spread, its tow'r - ing branch - es curl - ing

spread, its tow'r - ing branch - es curl - ing spread, ...

And bloom . . in grace - ful pride, See, see the tall

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The vocal line begins with a whole rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment features a busy right hand with sixteenth-note patterns and a simpler left hand.

palm, that lifts its head, Its tow'r - ing branch-es curl - - ing

The second system continues the vocal melody and piano accompaniment. The vocal line has a half note G, a half note A, a quarter note B, and a half note C. The piano accompaniment continues with similar rhythmic patterns.

spread, ... And bloom in

The third system shows the vocal melody with a half note G, a half note A, and a quarter note B. The piano accompaniment continues with sixteenth-note figures in the right hand.

grace ful pride.

The fourth system concludes the vocal phrase with a half note G and a half note A. The piano accompaniment features a crescendo leading into the final system.

FINE

The final system shows the vocal melody with a half note G and a half note A. The piano accompaniment concludes with a final cadence. The word "FINE" is written above the final measure of the vocal line and below the final measure of the piano part.

Each mean-er tree re - gard - less springs, Nor claims our scorn - ful

p

eyes, Thus thou art first of mor - tal

kings, And wis - - est of the wise, Thus thou art first of mor - tal

kings, And wis

- - est, and wis - est of . . . the wise.

Nos. 39 and 40 omitted.

Allegro.

SOPRANO.

ALTO.

TENOR.

BASS.

* PIANO.

The image shows a page from a musical score. At the top, the tempo is marked 'Allegro.' in italics. Below this, there are five staves. The first four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. Each staff begins with a treble clef (except for Bass, which has a bass clef) and a key signature of one sharp (F#). The time signature is 3/4. The vocal staves are currently empty, showing only the staff lines. The fifth staff is for the Piano, marked with '* PIANO.' in bold. It begins with a forte (f) dynamic marking. The piano part is written in a grand staff (treble and bass clefs) and contains musical notation, including chords and single notes, starting from the first measure.

The image shows a musical score for the song "The Rose Tree". It features five staves. The top four staves are vocal parts, each with the lyrics "Swell, swell, swell the full" written below them. The bottom staff is the piano accompaniment. The score includes a circled "8" indicating a repeat. The music is in G major (one sharp) and 2/4 time. The piano part begins with a treble clef and a key signature of one sharp (F#). The lyrics "Swell, swell, swell the full" are repeated four times, corresponding to the four vocal staves. The piano accompaniment starts with a treble clef and a key signature of one sharp (F#). The score includes a circled "8" indicating a repeat. The music is in G major (one sharp) and 2/4 time. The piano part begins with a treble clef and a key signature of one sharp (F#). The lyrics "Swell, swell, swell the full" are repeated four times, corresponding to the four vocal staves. The piano accompaniment starts with a treble clef and a key signature of one sharp (F#).

cho - rus to So - lo - mon's praise, to So - lo - mon's praise, to So - lo - mon's

cho - rus to So - lo - mon's praise, to So - lo - mon's praise, to So - lo - mon's

cho - rus to So - lo - mon's praise, to So - lo - mon's praise, to So - lo - mon's

cho - rus to So - lo - mon's praise, to So - lo - mon's praise, to So - lo - mon's

* The original time-signature of this Chorus was $\frac{6}{4}$. The eight bars forming the Introductory Symphony have been taken from bars 47 to 54 of the accompaniment. (112.)

praise, Re - cord him, ye bards, as the pride of our
 praise, Re - cord him, ye bards, as the pride of our
 praise, Re - cord him, ye bards, as the pride of our
 praise, Re - cord him, ye bards, as the pride of our

days, as the pride, as the pride of our days, Swell,
 days, as the pride, as the pride of our days, Swell,
 days, as the pride, as the pride of our days, Swell,
 days, as the pride, as the pride of our days, Swell,

swell, swell the full cho - rus of So - lo - mon's
 swell, swell the full cho - rus of So - lo - mon's
 swell, swell the full cho - rus of So - lo - mon's
 swell, swell the full cho - rus of So - lo - mon's

praise, Re - cord him, ye bards, re - cord him, ye

praise, Re - cord him, ye bards, re - cord him, ye

praise, Re - cord him, ye bards, re - cord him, ye

praise, Re - cord him, ye bards, re - cord him, ye

bards, re - cord him, ye bards, . . Swell the full cho - rus to So - lo - mon's

bards, re - cord him, ye bards, Swell the full cho - rus to So - lo - mon's

bards, re - cord him, ye bards, . . Swell the full cho - rus to So - lo - mon's

bards, re - cord him, ye bards, Swell the full cho - rus to So - lo - mon's

praise, Re - cord him, ye bards, as the pride of our days, as the pride,

praise, Re - cord him, ye bards, as the pride of our days, as the pride,

praise, Re - cord him, ye bards, as the pride of our days, as the pride,

praise, Re - cord him, ye bards, as the pride of our days, as the pride,

FINE.

as the pride of our days.

as the pride of our days.

as the pride of our days.

as the pride of our days.

FINE.

Flow sweet-ly the num-bers that dwell on his name, And rouse the whole

Flow sweet-ly the num-bers that dwell on his name, And rouse the whole

Flow sweet-ly the num-bers that dwell on his name, And rouse the whole

Flow sweet-ly the num-bers that dwell on his name, And rouse the whole

mp

na-tion in songs to his fame, and rouse, rouse, rouse,

na-tion in songs to his fame, and rouse, rouse, rouse,

na-tion in songs to his fame, and rouse, rouse, rouse,

na-tion in songs to his fame and rouse,

rouse, and rouse the whole na - tion in songs to his fame, and

rouse, and rouse the whole na - tion in songs to his fame, and

rouse, and rouse the whole na - tion in songs to his fame, and

and

rouse the whole na - tion in songs to his fame.

rouse the whole na - tion in songs to his fame, and rouse the whole

rouse the whole na - tion in songs to his fame, and rouse the whole

rouse the whole na - tion in songs to his fame, ...

Flow sweet - ly the num - bers that dwell on his

na - tion in songs to his fame. Flow sweet - ly the num - bers that dwell on his

na - tion in songs to his fame. Flow sweet - ly the num - bers that dwell on his

Flow sweet - ly the num - bers that dwell on his

name, And rouse the whole na - tion in songs to his fame, and

name, And rouse the whole na - tion in songs to his fame, and

name, And rouse the whole na - tion in songs to his fame, and

name, And rouse the whole na - tion in songs to his fame, and

and rouse, . . . and rouse the whole

rouse, and rouse, . . . and rouse the whole

rouse, . . . and rouse, . . . and rouse the whole

rouse, . . . and rouse, . . . and rouse the whole

na - tion in songs to his fame. Swell, swell. *Dal. 8*

na - tion in songs to his fame. Swell, swell. *Dal. 8*

na - tion in songs to his fame. Swell, swell. *Dal. 8*

na - tion in songs to his fame. Swell, swell. *Dal. 8*

PART III.

No. 42.

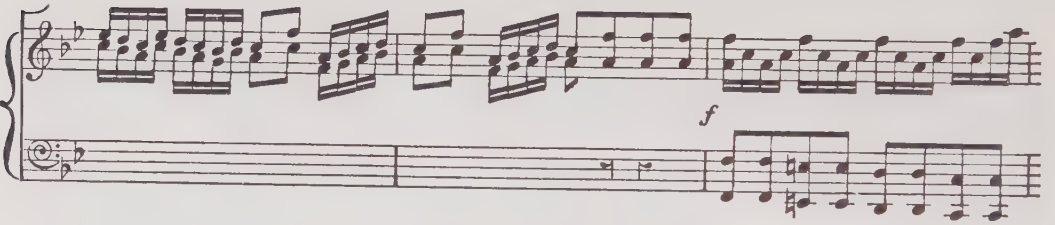
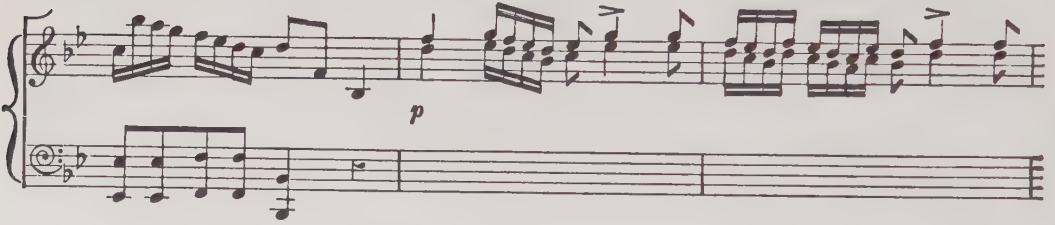
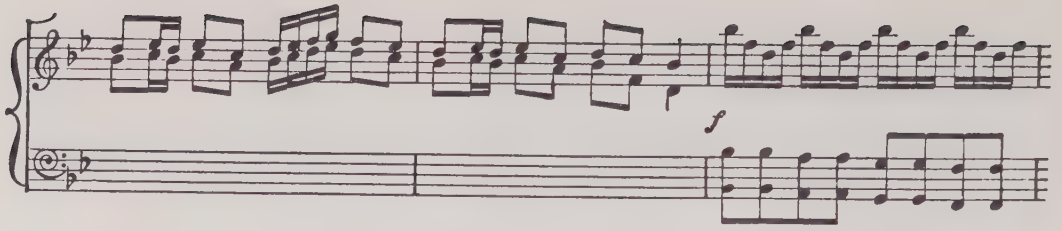
SINFONIA.

Allegro.

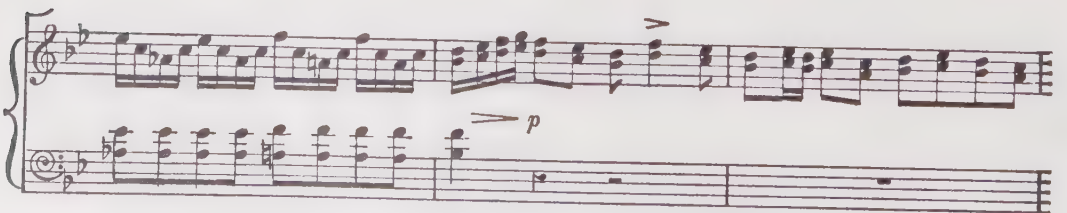
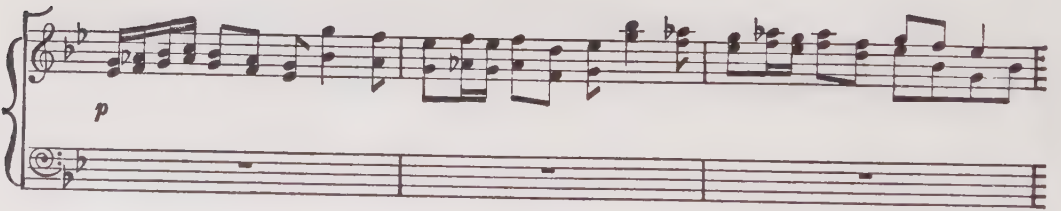
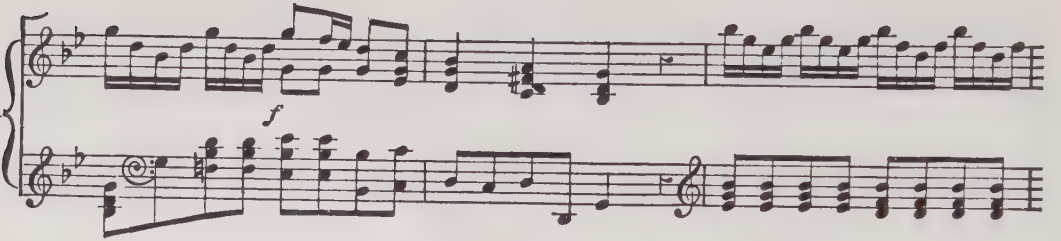
PIANO.

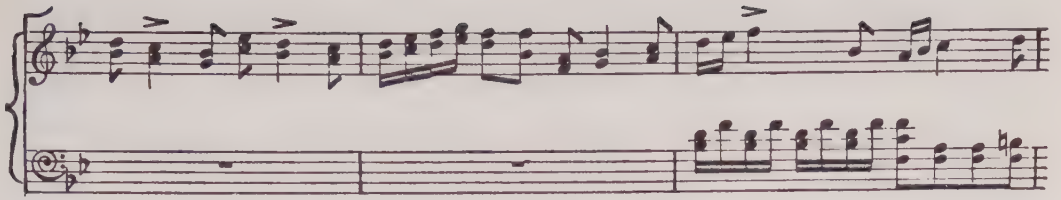
f

The musical score is written for piano and consists of six systems of two staves each. The key signature is one flat (F major or D minor), and the time signature is common time (C). The first system is marked *Allegro.* and *f*. The melody in the right hand is characterized by eighth and sixteenth notes, while the left hand provides a steady accompaniment. The subsequent systems continue this pattern with varying rhythmic figures and dynamic markings, including a *p* (piano) marking in the fifth system. The score concludes with a final cadence in the sixth system.



The musical score is arranged in six systems, each consisting of a treble and bass staff. The key signature is one flat (B-flat). The music is characterized by complex harmonic textures, including dense chords and arpeggios. Dynamics are indicated throughout: *f* (forte) appears in the first, third, and fourth systems; *p* (piano) appears in the second and fourth systems; and *mf* (mezzo-forte) appears in the fifth system. The notation includes various musical ornaments, such as mordents and grace notes, particularly in the upper staves. The piece concludes with a final cadence in the sixth system.





NICAULE, QUEEN OF SHEBA. (SOPRANO.)

VOICE.

PIANO.

From A - ra - bia's spi - cy shores, Bounded by the ho - a - ry main,

She - ba's

Queen

these seats ex - plore,

To be taught

thy heav'n - ly strain.

SOLOMON. (ALTO.)

Thrice welcome Queen ! with open arms Our court receives thee, and thy charms ; The temple of the Lord

first meets your eyes,

Rich with the well - ac - cept - ed sa - cri - fice ;

Here all our

treas - ures free be - hold,

Where ce - dars lie

o'erwrought with gold ;

Next, view a

man - sion, fit for kings to own, The fo - rest call'd of tow'r-ing Le - ba-non, Where
 Art her ut - most skill dis - plays, And ev' - ry ob - ject claims your praise.

No. 44.

AIR.—“EV'RY SIGHT THESE EYES BEHOLD.”

Allegro moderato.

VOICE

Allegro moderato.

PIANO.

Ev' - ry sight these eyes be - hold Does a

NICAULE, QUEEN OF SHERA. (SOPRANO.)

Ev' - ry sight these eyes be - hold Does a

diff' - rent charm un - fold; Flash - ing

gems, and sculp - tur'd gold, flash - ing gems, and sculp - tur'd gold, Still at -

- tract my ra - vish'd sight, still at - tract my ra - vish'd sight, still at -

- tract my ra - vish'd sight, still at - tract, ...

. still at - tract my ra - vish'd sight.

Ev' - ry

sight these eyes be - hold, ev' - ry sight Does a

diff - rent charm un - fold; Flash - ing gems, and sculp - tur'd gold, Still at -

- tract my rav - ish'd sight. still at - tract, ...

at - tract my ra - vish'd sight, still at - tract

my ra - vish'd sight, still at - tract my ra - vish'd sight,

Adagio. still at - tract my ra - vish'd sight; *a tempo.*

But to hear fair truth dis -

- till - ing, In ex - pres - sion choice and thrill - ing, From that tongue so soft and kill - ing,

That my soul does most de - light, that my soul does most de -

light,

Adagio. that my soul does most de - light, that my soul does

Adagio.

a tempo. most de - light; Ev - 'ry sight these eyes be - hold

a tempo.

f

Does a diff' - rent charm un - fold ; But to

f *p*

hear fair truth dis - till - ing, In ex - pres-sions choice and thrill - ing, From that

tongue so soft and kill - ing, That my soul does most de - light,

that my soul does most de - light, . . .

. . . that my soul does most de - light,

But to hear fair truth dis - till - ing From that tongue so soft and kill - ing, That my

Adagio.

soul . . . does most de - light, that my soul does most de -

Adagio.

light. *a tempo.*

f

No. 45.

RECIT.—“SWEEP THE STRING.”

RECIT. SOLOMON. (ALTO.)

VOICE.

Sweep, sweep the string, to soothe the royal fair, And rouse each passion with th'alternate air.

PIANO.

p

No. 46. AIRE AND CHORUS.—“MUSIC, SPREAD THY VOICE AROUND.”

Andante con moto.

SOLOMON.

VOICE.

Mu-sic, spread thy voice a - round, . Sweetly

PIANO.

p

flow, . . sweet-ly flow . . . the . . lull-ing

sound,

CHORUS. 1st SOPRANO.

Mu-sic, spread thy voice a - round, . . mu-sic, spread thy

2nd SOPRANO.

Mu-sic, spread thy voice a - round, . . mu-sic, spread thy

ALTO.

Mu-sic, spread thy voice a - round, spread thy

TENOR.

Mu-sic, spread thy voice a - round,

BASS.

Mu-sic, spread thy voice a - round, . .

voice a-round, mu-sic, spread thy voice a-round, . .

voice a-round, mu-sic, spread thy voice a-round, . .

voice a-round, mu-sic, spread thy voice a-round, . . . a-round, mu-sic,

mu-sic, spread thy voice . . a-round, spread thy voice a-round, mu-sic,

. . mu-sic, spread thy voice a-round, . . . mu-sic,

. . spread thy voice . . a-round; Sweet-ly flow the

. . spread thy voice . . a-round; Sweet-ly flow the

spread thy voice a-round, thy voice - a-round;

spread thy voice a-round, thy voice a-round;

spread thy voice a-round, thy voice a-round;

mp

lull - ing . . sound, sweet - ly, sweet - ly

lull - ing . . sound, sweet - ly, sweet - ly

Sweet - ly flow the lull - ing . . sound, sweet - ly

Sweet - ly flow the lull - ing . . sound,

Sweet - ly,

flow . . the lull - ing sound,

flow . . the lull - ing sound,

flow . . the lull - ing sound, sweet - ly flow the lull - ing sound, the

sweet - ly,

sweet - ly, sweet - ly flow the lull - ing sound, the lull - ing

mp dolce.

sweet - ly flow the lull - ing sound, sweet - ly,

sweet - ly flow the lull - ing sound, sweet - ly,

lull - ing sound, flow the lull - ing sound, sweet - ly,

sweet - ly flow the lull - ing sound, sweet - ly,

sound, sweet - ly flow the lull - ing sound, sweet - ly,

f *p*

sweet - ly flow the lull - ing sound, the lull - ing sound,

sweet - ly flow the lull - ing sound, the lull - ing sound,

sweet - ly

sweet - ly flow the lull - ing sound, the lull - ing sound, sweet - ly

sweet - ly

f

flow the lull - ing sound. Mu - sic, spread thy voice a - round, . .

flow the lull - ing sound. Mu - sic, spread thy voice a - round, . .

flow the lull - ing sound. Mu - sic, spread thy

flow the lull - ing sound. Mu - sic, spread thy voice a - round,

flow the lull - ing sound. Mu - sic, spread thy

mp *f*

mu - sic, spread thy voice a - round, mu - sic, spread thy

mu - sic, spread thy voice a - round, mu - sic, spread thy

voice a - round, spread thy voice a - round, mu - sic, spread thy voice a - round, . .

mu - sic, spread thy voice a - round, thy

voice a - round, . . . mu - sic, spread thy voice a - round, . .

voice a - round, . . . spread thy voice a - round,

voice a - round, . . . spread thy voice a - round,

. . . a - round, mu - sic spread thy voice a - round, sweet - ly flow the

voice a - round, mu - sic spread thy voice a - round, sweet - ly flow the

. . . mu - sic spread thy voice a - round,

mp

sweet - ly, sweet - ly flow the lull - ing sound, sweet - ly,

sweet - ly, sweet - ly flow the lull - ing sound, sweet - ly,

lull - ing . . . sound, sweet - ly flow the lull - ing sound,

lull - ing . . . sound, sweet - ly flow the lull - ing sound,

sweet - ly, sweet - ly flow the lull - ing sound,

cres. *p*

sweet - ly flow the lull - ing sound, .

sweet - ly flow the lull - ing sound, . .

sweet - ly, sweet - ly

sweet - ly, sweet - ly flow the lull - ing sound, the lull - ing

sweet - ly, sweet - ly

. . the lull - ing sound, sweet - ly flow the lull - ing sound ;

. . the lull - ing sound, sweet - ly flow the lull - ing sound ;

flow the lull - ing sound, sweet - ly flow the lull - ing sound ;

sound, the lull - ing sound, sweet - ly flow the lull - ing sound ;

flow the lull - ing sound, sweet - ly flow the lull - ing sound ;

Mu-sic, spread thy voice a - round; . . Sweet-ly flow, . .

Mu-sic, spread thy voice a - round; . . Sweet-ly flow, . .

Mu-sic, spread thy voice a - round, mu-sic, spread thy voice a - round; . .

Mu-sic, spread thy voice a - round, mu-sic, spread thy voice a-round; sweet-ly

Mu-sic, spread thy voice a - round, mu-sic, spread thy voice . . a-round; sweet-ly

. sweet-ly flow . . the lull-ing sound.

. sweet-ly flow . . the lull-ing sound.

. sweet-ly flow . . the lull-ing sound.

flow, sweet-ly flow . . the lull - ing, lull - ing sound.

flow, . . sweet-ly flow, . . sweet-ly flow . . the lull-ing sound.

VOICE. *Spiritoso.* SOLOMON (ALTO).

Now a diff' - rent mea - sure try: Shake the

PIANO. *Spiritoso.*
♩ = 92.

dome and pierce the sky, Rouse us next to mar - tial deeds, Clang - ing

arms and neigh - ing .. steeds Seem in fu - ry, fu - - ry to op - pose, Now the

hard-fought bat - - tle glows, now the hard - fought bat - tle

Count 1

Spiritoso.

1st SOPRANO. Shake the dome and pierce the sky, shake the dome and pierce the

1st ALTO. glows. Shake the dome and pierce the sky, shake the dome and pierce the

1st TENOR. Shake the dome and pierce the sky, shake the dome and pierce the

1st BASS. Shake the dome and pierce the sky, shake the dome and pierce the

2nd SOPRANO. Shake the dome and pierce the sky, shake the dome and pierce the

2nd ALTO. Shake the dome and pierce the sky, shake the dome and pierce the

2nd TENOR. Shake the dome and pierce the sky, shake the dome and pierce the

2nd BASS. Shake the dome and pierce the sky, shake the dome and pierce the

Spiritoso.

PIANO.

[illegible]

[illegible]

glows, now the hard fought bat tle glows, now,
 bat - tle glows, now the bat - tle glows, now,
 hard-fought bat - tle glows, now, now, now,
 Now the hard-fought bat-tle glows, now, now,
 Now the hard-fought bat-tle glows, now the hard-fought bat-tle,
 Now, now the hard-fought bat - tle glows, now the bat - tle
 Now, now the hard-fought bat-tle glows, now,
 Now, now the hard-fought bat - tle glows, Now, now the hard-fought bat - tle glows,

* Ped.

now, now the hard-fought bat-tle glows ; Clang - ing arms and neigh-ing steeds, clang-ing
 now, now the hard-fought bat-tle glows ; Clang - ing arms and neigh-ing steeds, clang-ing
 now, now the hard-fought bat-tle glows ; Clang - ing arms and neigh-ing steeds, clang-ing
 now, now the hard-fought bat-tle glows ; Clang - ing arms and neigh-ing steeds, clang-ing
 now, now the hard-fought bat-tle glows ; Clang - ing arms and neigh-ing steeds, clang-ing
 now, now the hard-fought bat-tle glows ; Clang - ing arms and neigh-ing steeds, clang-ing
 now, now the hard-fought bat-tle glows ; Clang - ing arms and neigh-ing steeds, clang-ing
 now, now the hard fought bat-tle glows ; Clang - ing arms and neigh-ing steeds, clang-ing

Ped. *

arms and neigh - ing steeds Seem in fu - ry to op - pose,

arms and neigh - ing steeds Seem in fu - ry to op - pose,

arms and neigh - ing steeds Seem in fu - ry to op - pose,

arms and neigh - ing steeds Seem in fu - ry to op - pose,

arms and neigh - ing steeds Seem in fu - ry to op -

arms and neigh - ing steeds Seem in fu - ry to op -

arms and neigh - ing steeds Seem in fu - ry to op -

arms and neigh - ing steeds Seem in fu - ry to op -

arms and neigh - ing steeds Seem in fu - ry to op -

seem in fu - ry to op - pose, Clanging arms and neighing

seem in fu - ry to op - pose, Clanging arms and neighing

seem in fu - ry to op - pose, Clanging arms and neighing

seem in fu - ry to op - pose, Clanging arms and neighing

- pose, seem in fu - ry to op - pose,

- pose, seem in fu - ry to op - pose,

- pose, seem in fu - ry to op - pose,

- pose, seem in fu - ry to op - pose,

- pose, seem in fu - ry to op - pose,

* Ped. * Ped. *

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steeds, seem in fu-ry to op- pose,
steeds, seem in fu-ry to op- pose,
steeds, seem in fu-ry to op- pose,
steeds, seem in fu-ry to op- pose,
Clanging arms and neighing steeds, seem in fu-ry to op-
Clanging arms and neighing steeds, seem in fu-ry to op-
Clanging arms and neighing steeds, seem in fu-ry to op-
Clanging arms and neighing steeds, seem in fu-ry to op-
Now the hard-fought battle glows, now the hard-fought battle glows,
Now the hard-fought bat-tle glows, now the bat-tle glows,
Now the hard-fought bat-tle glows, now, now,
Now the hard-fought battle glows, now,
- pose, Now the hard-fought battle
- pose, Now, now the hard-fought
- pose, Now, now the
- pose, Now,
I. * Ped. * Ped.

Handel's "Solomon."—Novello, Ewer and Co.'s Octavo Edition.

The musical score is written for a choir and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into two systems, each containing vocal staves and piano accompaniment.

System 1:

- Vocal Staves:**
 - Staff 1: "now, now, now the hard-fought battle"
 - Staff 2: "now, now, now the hard-fought battle glows, now the"
 - Staff 3: "glows, now the hard-fought bat-tle glows, now the"
 - Staff 4: "bat-tle glows, now the bat-tle glows, now the hard-fought battle glows, now the"
 - Staff 5: "hard-fought bat-tle glows, now, now, now the hard-fought battle glows, now the"
 - Staff 6: "now the hard-fought bat-tle glows, now, now the"
- Piano Accompaniment:**
 - Staff 7: Treble clef, featuring arpeggiated chords and sixteenth-note patterns.
 - Staff 8: Bass clef, featuring a steady eighth-note accompaniment.

System 2:

- Vocal Staves:**
 - Staff 1: "glows, now the hard-fought bat-tle glows, now the hard-fought bat-tle glows."
 - Staff 2: "hard, now the hard-fought bat-tle glows, now the hard-fought bat-tle glows."
 - Staff 3: "hard, now the hard-fought bat-tle glows, now the hard-fought bat-tle glows."
 - Staff 4: "hard, now the hard-fought bat-tle glows, now the hard-fought bat-tle glows."
 - Staff 5: "hard, now the hard-fought bat-tle glows, now the hard-fought bat-tle glows."
 - Staff 6: "now the hard-fought bat-tle glows, now the hard-fought bat-tle glows."
 - Staff 7: "hard, now the hard-fought bat-tle glows, now the hard-fought bat-tle glows."
 - Staff 8: "hard, now the hard fought bat-tle glows, now the hard-fought bat-tle glows."
- Piano Accompaniment:**
 - Staff 9: Treble clef, featuring arpeggiated chords and sixteenth-note patterns.
 - Staff 10: Bass clef, featuring a steady eighth-note accompaniment.

Performance markings include "Ped." (Pedal) and "ff" (fortissimo).

No. 48.

RECIT.—“THEN, AT ONCE, FROM RAGE REMOVE.”

SOLOMON.

VOICE. *Then, at once, from rage re-move, Draw the tear from hope-less*

PIANO. *p*

love; Length-en out the so-lemn air, Full of death and wild . . des-pair.

No. 49.

CHORUS.—“DRAW THE TEAR FROM HOPELESS LOVE.”

Largo.

ALTO. *mf* *Draw the tear from hope-less love, from hope-less*

TENOR. *mf* *Draw the tear from hope-less love, from hope-less love, from hope-less*

PIANO. *mf*

1st SOPRANO. *f* *Draw the*

2nd SOPRANO. *mf* *Draw the tear from hope-less love, from hope-less love, from*

love, from hope-less love, draw . . the tear from

love, draw . . the tear . . . from hope-less love, draw . .

BASS. *mf* *Draw the tear from hope-less love, from*

tear from hope-less love, from hope - less love; Lengthen out the so-lemn air,

hope - less love, from hope - less love; Lengthen out the so-lemn air,

hope - less love, from hope - less love; Lengthen out the so-lemn air,

. . the tear from hope - less, hope - less love; Lengthen out the so-lemn air,

hope - less love, draw the tear from hope-less love; Lengthen out the so-lemn air,

Full of death and wild des-pair, full of death and wild des -

Full of death and wild des-pair, full of death and wild des -

Full of death and wild des-pair, full of death and wild des -

Full of death and wild des-pair, full of death and wild des -

Full of death and wild des-pair, full of death and wild des -

pair, full of death and wild des - pair, Draw . . .

pair, full of death and wild des - pair, Draw . . .

pair, full of death and wild des - pair, Draw . . .

pair, full of death and wild des - pair, Draw the

pair, full of death and wild des - pair, Draw the

Draw . . . the tear from hope - - less love; Full of

Draw the tear from hope - less love; Full of

. . . the tear from hope - - less, hope - - less love; Full of

tear from hope - less love, from hope - - less love; Full of

Draw the tear from hope - less love; Full of

death and wild des - pair, Draw the tear from hope - less love, Length - en

death and wild des - pair, . . . Length - en

death and wild des - pair, . . . Length - en

death, Draw the tear from hope - less love, Length - en *p*

death and wild des - pair, Length - en

out the solemn air, . . . Full of death, full of death and wild des - pair. *cres. piu f*

out the solemn air, : . . . Full of death, full of death and wild des - pair. *cres. piu f*

out the solemn air, . . . Full of death, full of death and wild des - pair. *cres. piu f*

out the solemn air, . . . Full of death, full of death and wild des - pair. *cres. piu f*

out the solemn air, . . . Full of death, full of death and wild des - pair. *cres. piu f*

No. 50.

RECAP.—“NEXT THE TORTUR'D SOUL RELEASE.”

SOLOMON. (ALTO.)

VOICE.

Next the tor-tur'd soul re-lease, And the mind re-store to peace.

PIANO.

p

No. 51.

AIR AND CHORUS.—“THUS ROLLING SURGES RISE.”

Allegro moderato.

PIANO.

p

SOLOMON.

Thus roll - ing sur - ges rise, And

p

plough the trou-ble main; But soon the tem-pest dies, And

p

all is calm a - gain, and all is calm, but soon the tem-pest

mf

dies, . . all is calm, and all is calm . . a

p

Allegro.

gain.

CHORUS. 1st SOPRANO.

Thus roll . . ing sur - ges rise, And plough . . . the trou - bled

Allegro.

f

main, and plough the trou - - bled main, and plough the trou - - bled

CHORUS. ALTO.

Thus roll . . ing sur - ges rise, And plough the trou - - bled

CHORUS. TENOR.

Thus roll . . ing sur - ges

main, and plough . . . the trou- bled main, and plough the trou - - bled

main, and plough . . . the trou- bled main, and plough . . . the trou- bled

rise, And plough . . . the trou- bled main, and plough the trou - - bled

CHORUS. BASS.

Thus roll - - ing sur - ges

main, Thus roll - ing sur - ges rise, And plough the trou - - bled

CHORUS. 2nd SOPRANO.

Thus roll - - ing sur - ges rise, And plough the trou - - bled

main, Thus roll - ing sur - ges rise, And plough the trou - - bled

main, Thus roll - ing sur - ges rise, And plough the trou - - bled

rise, thus roll - ing sur - ges rise, And plough the trou - - bled

main; But soon the tem-pest dies, . . . but soon the tem-pest dies, All is

main; But soon the tem-pest dies, . . . but soon the tem-pest dies, All is

main; But soon the tem-pest dies, . . . but soon the tem-pest dies, All is

main; But soon the tem-pest dies, . . . but soon the tem-pest dies, All is

main; But soon the tem-pest dies, . . . but soon the tem-pest dies, All is

calm, and all is calm a - gain,

calm, and all is calm a - gain,

calm, and all is calm a - gain, thus roll - ing surg - es

calm, and all is calm a - gain, thus roll - - ing surg - es

calm, and all is calm a - gain,

calm, and all is calm a - gain,

cres.

but soon the tem - pest dies, and
 thus roll - ing, roll - ing sur - ges rise, but soon the tem - pest
 rise, but soon the tem - pest dies, but soon the tem - pest
 rise, but soon the tem - pest dies, but soon the tem - pest
 thus roll - ing, roll - ing sur - ges rise, but soon the tem - pest

p all, all is calm, and all is calm a - gain, and
p dies, all is calm, and all is calm a - gain, and
p dies, all is calm, and all is calm a - gain, and
p dies, all is calm, and all is calm a - gain, and
p dies, all is calm, and all is calm a - gain, and

all is calm a - gain, and all . . is calm, and all . . is calm a - gain, and all . . is calm, and all, all is calm a - gain, and all, . . . and all is calm a - gain, and all . . is calm, and all is calm a - gain, all is calm, and all, all is calm a - gain,

- gain, but soon the tem - pest dies, all is - gain, but soon the tem - pest dies, all is - gain, but soon the tem - pest dies, and all, all is - gain, but soon the tem - pest dies, . . and all is calm, all is but soon the tem - pest dies, and all is calm a - gain, all is

cres. *mf* *p*

calm, all is calm, but soon the tem-pest dies, and

calm, all is calm, but soon the tem-pest dies, and

calm, all is calm, but soon the tem-pest dies, and

calm, all is calm, but soon the tem-pest dies, and

calm, all is calm, but soon the tem-pest dies, and

pp *f*

all, all is calm, and all is calm a - gain, all is calm,

all, all is calm, and all is calm a - gain, all is calm,

all, all is calm, and all is calm a - gain, all is calm,

all, all is calm, and all is calm a - gain, all is calm,

all, all is calm, and all is calm a - gain, and all . . .

p

Handel's "Solomon" musical score, page 164. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The tempo and mood are indicated by the lyrics and the musical notation.

The lyrics are:

is calm a - gain, but soon the tem-pest dies, . . . and all . . .

is calm a - gain, but soon the tem-pest dies, . . . and all . . .

is calm a - gain, but soon the tem-pest dies, . . . and all

is calm a - gain, but soon the tem-pest dies, . . . and all .

. . . is calm a - gain, and all

. . . is calm a - gain, and all is calm a - - gain,

. . . is calm a - gain, and all is calm a . gain.

. . . is calm a - gain, and all is calm a - gain.

. . . is calm a - gain, and all is calm a - - gain.

. . . is calm a - gain, and all is calm a - gain.

The piano accompaniment features a variety of textures, including arpeggiated chords, sustained chords, and moving lines. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout the score.

Nos. 52 and 53 omitted.

Handel's "Solomon."—Novello Ewer and Co.'s Octavo Edition.

VOICE. *ZADOK. (TENOR.)*

Thrice hap-py king! to have a-chiev'd What scarce will henceforth be be-liev'd;

PIANO. *p*

When sev-en times a-round the sphere The sun had led the new-born year,

The Tem-ple rose, to mark the days With end-less themes for fu-ture praise;

Our pi-ous Da-vid wish'd in vain, By this great act to bless his reign; But

Heaven the monarch's hopes with-stood, For ah! his hands were stain'd with blood.

VOICED. *Pomposo.*

PIANO. *Pomposo.*
mf

ZADOK. (TENOR.)

Gold - en co - lumns, fair and

tr *tr* *mp*

bright, Catch the mor-tal's ra - vish'd sight, . .

Round their sides am-bitious twine Ten-drills of the clasp-ing vine;

Che-rubim stand there dis-play'd, O'er the ark their wings are laid; Ev'-ry

ob-ject swells with state, ev'-ry ob-ject swells with state, All is

pi-ous, all is pi-ous, all is pi-ous, all is great, . . .

all is pi-ous, all . . . is great,

Ev - 'ry ob-ject swells with

tr *p*

state, All is . . pi - ous, all is . . pi-ous, all

pp

great, all is great. Gold - en columns, fair and bright, Catch the

mor - tals' ra - - vish'd sight; Round their sides am - bi tious

twine Teu-drils of the clasping vine ; Che - ru-bim stand there dis

- play'd, O'er the ark their wings are laid, Ev' - - ry

ob - ject swells with state, ev' - - ry ob - ject swells . . with

state, All, . . . all is pi - ous, all, . . all is pi - ous,

all is pi - ous, all . . . is great, ev' - ry

ob-ject swells with state, ev' - - ry ob-ject swells with state,

Adagio. all is pi - - ous, all . . is great.

Adagio. *f*

No. 56. DOUBLE CHORUS.—“PRAISE THE LORD WITH HARP AND TONGUE.”

A tempo giusto.

PIANO.

1st SOPRANO.

1st ALTO.

Praise the Lord with harp and tongue,

Praise the Lord, praise the Lord . . with harp and tongue,

1st TENOR.

Praise the Lord . . with harp and tongue,

1st BASS.

Praise the Lord with harp and tongue,

praise the Lord with harp and tongue, praise the Lord, Praise Him, all ye

praise the Lord with harp and tongue, praise the Lord, Praise Him, all ye

old . . and young; Praise the Lord with harp and tongue, praise the Lord,

old . . and young; Praise the Lord with harp and tongue, praise the Lord,

Praise the Lord with harp and tongue, praise the Lord,

Praise the Lord with harp and tongue, praise the Lord,

praise the Lord, Praise him, all ye old and young, ye

praise the Lord, Praise him, all ye old . . and young, ye

praise the Lord, Praise him, all ye old and young, ye

praise the Lord, Praise him, all ye old . . and young, ye

2nd SOPRANO.
Praise the Lord,

2nd ALTO.
Praise the Lord,

2nd TENOR.
Praise the Lord,

2nd BASS.
Praise the Lord,

Handel's "Solomon."—Novello, Ewer and Co.'s Octavo Edition.

old and young, ye old and young, He's in mer - cy

old . . and young, ye old . . and young, He's in mer - cy

old and young, ye old and young, He's in mer - cy

old . . and young, ye old . . and young, He's in mer - cy

praise the Lord, praise the Lord,

praise the Lord, praise the Lord,

praise the Lord, praise the Lord,

praise the Lord, praise the Lord,

praise the Lord, praise the Lord,

ev - er strong,

ev - er strong,

ev - er strong,

ev - er strong,

praise the Lord, praise the Lord . . thro' ev - 'ry state;

praise the Lord thro' ev - 'ry state;

praise the Lord, praise the Lord thro' ev - 'ry state;

praise the Lord thro' ev - 'ry state;

Praise the Lord thro' ev'ry state, praise the Lord,

praise the Lord, Praise Him ear-ly, praise Him late,

praise the Lord,

praise the Lord,

praise the Lord,

praise the Lord, Praise the Lord thro'

praise the Lord, Praise the Lord thro'

praise the Lord, Praise the Lord thro'

praise the Lord, Praise the Lord thro'

mf

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praise the Lord,
praise the Lord,
praise the Lord,
praise the Lord,

ev'ry state, praise the Lord, praise the Lord, praise Him ear - ly,
ev'ry state, praise the Lord, praise the Lord, praise Him ear - ly,
ev'ry state, praise the Lord, praise the Lord, praise Him ear - ly,
ev'ry state, praise the Lord, praise the Lord, praise Him ear - ly,

praise the Lord, praise the Lord,
praise the Lord, praise the Lord,
praise the Lord, praise the Lord,
praise the Lord, praise the Lord,

praise Him late, praise Him late,
praise Him late, praise Him late,
praise Him late, praise Him late,
praise Him late, praise Him late,

God a - lone is good and great,

God a - lone is good and great,

God a - lone is good and great,

God a - lone is good and great,

God a - lone is good and great, God a - lone is

God a - lone is good and great, God a - lone is

God a - lone is good and great, God a - lone is

God a - lone is good and great, God a - lone is

Praise the Lord, praise the Lord,

Praise the Lord, praise the Lord,

Praise the Lord, praise the Lord,

Praise the Lord, praise the Lord,

good and great, . . . Praise the Lord, praise the Lord,

good and great, . . . Praise the Lord, praise the Lord,

good and great, . . . Praise the Lord, praise the Lord,

good and great, . . . Praise the Lord, praise the Lord,

good and great, . . . Praise the Lord, praise the Lord,

He's in mer - cy ev - er strong, . . . praise the Lord,
 He's in mer - cy ev - er strong, . . . praise the Lord,
 He's in mer - cy ev - er strong, . . . praise the Lord,
 He's in mer - cy ev - er strong, . . . praise the Lord,
 He's in mer - cy ev - er strong, . . . praise the Lord,
 He's in mer - cy ev - er strong, . . . praise the Lord,
 He's in mer - cy ev - er strong, . . . praise the Lord,
 He's in mer - cy ev - er strong, . . . praise the Lord,
 He's in mer - cy ev - er strong, . . . praise the Lord,

He's in mer - cy
 He's in mer - cy
 He's in mer - cy
 He's in mer - cy
 He's in mer - cy
 Praise Him ear - ly, praise Him late, . . .
 Praise Him ear - ly, praise Him late, . . .
 Praise Him ear - ly, praise Him late, . . .
 Praise Him ear - ly, praise Him late, . . .
 Praise Him ear - ly, praise Him late, . . .

ev - er strong, ... praise the Lord,

ev - er strong, ... ev - er strong,

ev - er strong, ... praise the Lord,

ev - er strong, ... praise the Lord,

praise Him late, God a - lone is good and great,

praise Him late, God a - lone is good and great,

praise Him late, God a - lone is good and great,

praise Him late, God a - lone is good and great,

praise Him late, God a - lone is good and great,

praise the Lord, Let the loud Ho .

praise the Lord, Let the loud Ho .

praise the Lord, Let the loud Ho .

praise the Lord, Let the loud Ho .

God a - lone is good and great, . . .

God a - lone is good and great, . . .

God a - lone is good and great, . . .

God a - lone is good and great, . . .

God a - lone is good and great, . . .

Cresc. poco a poco

san - nas rise, . . . Wide - ly spread - ing, . . .

san - nas rise, . . . Wide - ly spread - ing, . . .

san - nas rise, . . . Wide - ly spread - ing, . . .

san - nas rise, . . . Wide - ly spread - ing, . . .

Let the loud Ho - san - nas rise, . . .

Let the loud Ho - san - nas rise, . . .

Let the loud Ho - san - nas rise, . . .

Let the loud Ho - san - nas rise, . . .

wide - ly spread - ing thro' the skies, . . . thro'... the skies, . . .

wide - ly spread - ing thro' the skies, . . . thro'... the skies, . . .

wide - ly spread - ing thro' the skies, . . . thro'... the skies, . . .

wide - ly spread - ing thro' the skies, . . . thro'... the skies, . . .

wide - ly spread - ing thro' the skies, . . . thro'... the skies, . . .

Wide - - ly spreading thro' the skies, . . .

Wide - - ly spreading thro' the skies, . . .

Wide - - ly spreading thro' the skies, . . .

Wide - - ly spreading thro' the skies, . . .

Wide - - ly spreading thro' the skies, . . .

wide - ly spread - ing thro' the skies, . . . thro' . . the skies ;

wide - ly spread - ing thro' the skies, wide - ly spread - ing thro' the skies ;

wide - ly spread - ing thro' the skies, wide - ly spread - ing thro' the skies ; *ff*

wide - ly spread - ing thro' the skies, wide - ly spread - ing thro' the skies ;

wide - ly spread - ing thro' the skies, wide - ly spread - ing thro' the skies ;

wide - ly spread - ing thro' the skies, wide - ly spread - ing thro' the skies ;

wide - ly spread - ing thro' the skies, wide - ly spread - ing thro' the skies ;

thro' . . the skies, wide - ly spread - ing thro' the skies ;

God a - lone, God a - lone,

God a - lone, God a - lone,

God a - lone, God a - lone,

God a - lone, God a - lone,

God a - lone, God a - lone,

God a - lone, God a - lone,

God a - lone, God a - lone,

mf

God a - lone,
 God a - lone,
 God a - lone,
 God a - lone,

God a - lone,
 God a - lone,
 God a - lone,
 God a - lone,

God a - lone,
 God a - lone,

God a - lone is just, God a - lone is just,
 God a - lone is just, God a - lone is just,
 God a - lone is just, God a - lone is just,
 God a - lone is just, God a - lone is just,

God a - lone is just and wise, . . . is just and wise, . . .
 God a - lone is just and wise, . . . God a - lone is just and wise, . . .
 God a - lone is just and wise, and wise,
 God a - lone . . . is just and wise, ... God a - lone . . .

8vi

just and wise, God a - lone is just and wise, .

just and wise, God a - lone is just and wise, .

just and wise, God a - lone is just and wise, .

just and wise, God a - lone . . is . . just and

God a - lone is

God a - lone is

is just and wise, . God a - lone is

is just and wise, God a - lone is

ff

8vi.....

is just and wise,

is wise

is just and wise

wise, God a - lone is just and wise

just, God a - lone is just and wise,

just, God a - lone is just and wise,

just, God a - lone is just and wise,

just, God a - lone is just and wise,

8vii

[illegible]

[illegible]

180

God a - lone is just, God a - lone

God a - lone is just, God a - lone

God a - lone is just, God a - lone

God a - lone is just, God a - lone

God a - lone is just, God a - lone

God a - lone is just, God a - lone

God a - lone is just, God a - lone

f

is just and wise.

is just and wise.

is just and wise.

is just and wise.

in just and wise.

is just and wise.

is just and wise.

is just and wise.

d = 120

Nos. 57 to 60 omitted.

No. 61.

RECIT.—“ADIEU, FAIR QUEEN.”

SOLOMON. (ALTO.)

VOICE.

Adieu, fair queen, and in thy breast May peace and virtue ev - er rest.

PIANO.

No. 62.

DUET.—“EV'RY JOY THAT WISDOM KNOWS.”

Larghetto, con moto.

PIANO.

QUEEN. (SOPRANO.)

Ev - ry joy that wis - dom knows, May'st thou, pi - ous

monarch, share, may'st thou, pi - ous monarch, share, Ev' - ry joy, ev' - ry joy

that wis - dom knows, May'st thou, pi - ous monarch, share;

SOLOMON.

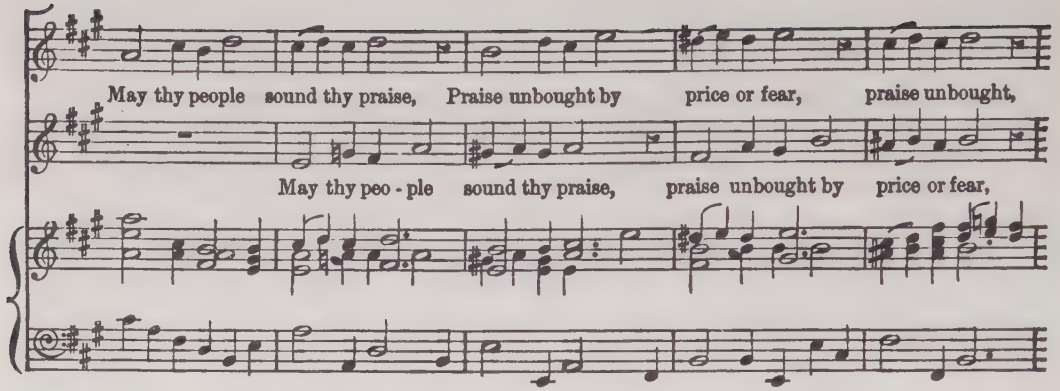
Ev' - ry bless-ing heav'n be-stows, Be thy portion, be thy portion,

virtuous fair, virtuous fair, virtuous fair, Ev' - ry bless-ing heav'n be-stows,

Be thy portion, vir-tuous fair.

Gent-ly flow the roll - ing days,

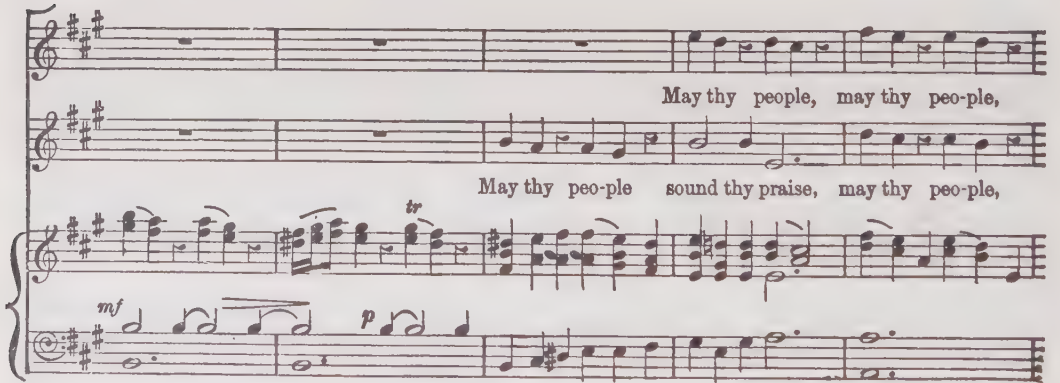
Sor-row be a stran-ger here ;



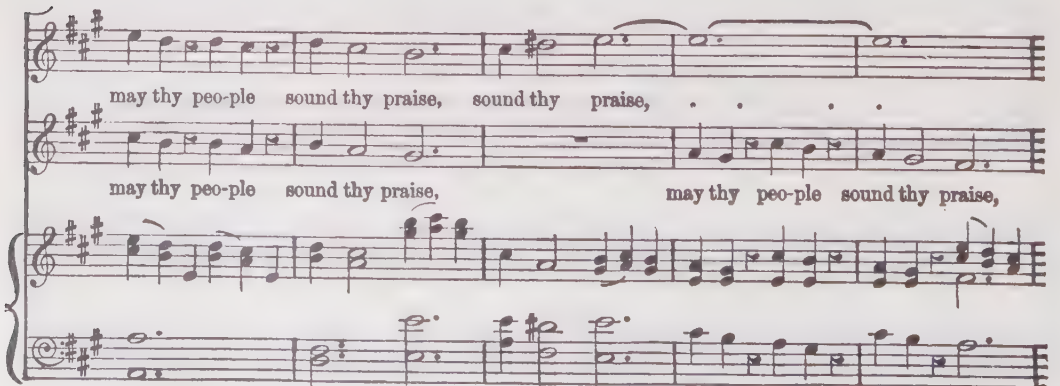
May thy people sound thy praise, Praise unbought by price or fear, praise unbought,
May thy peo - ple sound thy praise, praise unbought by price or fear,



May thy people sound thy praise, Praise un - bought by price or fear,
May thy people sound thy praise, Praise un - bought by price or fear,



May thy people, may thy peo-ple,
May thy peo-ple sound thy praise, may thy peo-ple,
mf *p*



may thy peo-ple sound thy praise, sound thy praise,
may thy peo-ple sound thy praise, may thy peo-ple sound thy praise,

Praise unbought by price or fear, May thy peo-ple sound thy praise, Praise unbought by

price or fear, praise unbought, praise unbought, praise unbought by price or fear,

May thy peo-ple sound thy praise, Praise unbought by price or fear.

tr *tr* *tr* *tr* *tr*

mp *f*

Allegro moderato.

PIANO

The first system of the piano introduction consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte dynamic (f) and features a series of chords and eighth notes. The left staff is in bass clef with the same key signature and time signature, providing a harmonic foundation with eighth notes and chords.

The second system continues the piano introduction. The right staff features more complex chordal textures and some sixteenth-note passages. The left staff continues with a steady eighth-note accompaniment.

The third system of the piano introduction shows the right staff with rapid sixteenth-note runs and chords. The left staff maintains the eighth-note accompaniment.

1st SOPRANO.

1st ALTO.

1st TENOR.

1st BASS.

But the

The first system of vocal staves includes four parts: 1st Soprano, 1st Alto, 1st Tenor, and 1st Bass. Each part has a staff with a treble or bass clef and a key signature of one sharp. The lyrics "But the" are written at the end of each staff.

2nd SOPRANO.

2nd ALTO.

2nd TENOR.

2nd BASS.

The name of the wicked shall quick-ly be past, shall quickly be past,

The second system of vocal staves continues the vocal parts. The lyrics "The name of the wicked shall quick-ly be past, shall quickly be past," are written across the staves. The 2nd Soprano staff begins with the lyrics "But the".

p

The third system of the piano accompaniment features a piano dynamic (p). The right staff has a more active melodic line with sixteenth notes, while the left staff provides a steady eighth-note accompaniment.

Handel's "Solomon."—Novello Ewer and Co.'s Octavo Edition.

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "fame of the just shall e - ter - nal - ly last, the fame . . . the fame of the just, but the fame of the just shall e - ter - nal - ly last, shall e - . of the just shall e - ter - nal - ly last, shall e - . of the just shall e - ter - nal - ly last, shall e - ."

The score is divided into three systems. The first system contains the vocal parts and the keyboard accompaniment. The second system contains the vocal parts and the keyboard accompaniment. The third system contains the vocal parts and the keyboard accompaniment. The keyboard accompaniment is written for a grand piano (GP) and features a complex, flowing melody in the right hand and a supporting bass line in the left hand.

- ter - nally last, But the

- ter - nally last, But the

- ter - nally last, But the

- ter - nally last, But the

The name of the wicked shall quickly be past, shall quickly be past,

The name of the wicked shall quickly be past, shall quickly be past,

The name of the wicked shall quickly be past, shall quickly be past,

The name of the wicked shall quickly be past, shall quickly be past,

p *p* *mf*

fame of the just shall e - ter - nal - ly last, the

fame of the just shall e - ter - nal - ly last, the

fame of the just shall e - ter - nal - ly last, the

fame of the just shall e - ter - nal - ly last, the

The name of the wick-ed,

The name of the wick-ed,

The name of the wick-ed,

The name of the wick-ed,

p *f*

Handel's "Solomon."—Novello, Ewer and Co.'s Octavo Edition

The musical score is for Handel's "Solomon" and consists of 19 staves. The first system (staves 1-4) features four vocal parts (Soprano, Alto, Tenor, Bass) with the lyrics "fame of the just,". The second system (staves 5-8) continues the vocal parts with the lyrics "the name of the wicked shall quickly be past, shall quickly". The third system (staves 9-12) features a piano accompaniment with a melody in the right hand and chords in the left hand, marked with a piano (*p*) dynamic. The fourth system (staves 13-16) returns to the vocal parts with the lyrics "But the fame of the just shall e - ter - nal - ly last, but the". The fifth system (staves 17-20) features a piano accompaniment with a melody in the right hand and chords in the left hand, marked with a piano (*p*) dynamic.

fame of the just,
fame of the just,
fame of the just,
fame of the just,
the name of the wicked shall quickly be past, shall quickly
the name of the wicked shall quickly be past, shall quickly
the name of the wicked shall quickly be past, shall quickly
the name of the wicked shall quickly be past, shall quickly
But the fame of the just shall e - ter - nal - ly last, but the
But the fame of the just shall e - ter - nal - ly last, but the
But the fame of the just shall e - ter - nal - ly last, but the
But the fame of the just shall e - ter - nal - ly last, but the
be past,
be past,
be past,
be past,
be past,

fame of the just shall e - ter - nal - ly last.

fame of the just shall e - ter - nal - ly last.

fame of the just shall e - ter - nal - ly last.

fame of the just shall e - ter - nal - ly last.

The name of the wicked shall quickly be past,

The name of the wicked shall quickly be past,

The name of the wicked shall quickly be past,

The name of the wicked shall quickly be past,

p

But the fame of the just shall e - ter - nal - ly last, but the

But the fame of the just shall e - ter - nal - ly last, but the

But the fame of the just shall e - ter - nal - ly last, but the

But the fame of the just shall e - ter - nal - ly last, but the

shall quickly be past, But the fame of the just shall e - ter - nal - ly last, but the

shall quickly be past, But the fame of the just shall e - ter - nal - ly last, but the

shall quickly be past, But the fame of the just shall e - ter - nal - ly last, but the

shall quickly be past, But the fame of the just shall e - ter - nal - ly last, but the

f

195

The musical score consists of two systems. The first system contains eight staves: four vocal staves (Soprano, Alto, Tenor, Bass) and four piano accompaniment staves. The second system also contains eight staves, continuing the vocal and piano parts. The lyrics are written below the vocal staves.

fame of the just shall e - ter - nal - ly last, but the fame, the fame of the
fame of the just shall e - ter - nal - ly last, but the fame . . . of the
fame of the just shall e - ter - nal - ly last, but the fame . . . of the
fame of the just shall e - ter - nal - ly last, but the fame . . . of the
fame of the just shall e - ter - nal - ly last, but the fame, the fame of the
fame of the just shall e - ter - nal - ly last, but the fame . . . of the
fame of the just shall e - ter - nal - ly last, but the fame . . . of the
fame of the just shall e - ter - nal - ly last, but the fame . . . of the

just, . . . but the fame of the just shall e - ter -
just, . . . but the fame of the just shall e - ter - nal - ly, e -
just, . . . but the fame . . . of the just shall e - ter -
just, . . . but the fame . . . of the just shall e - ter -
just, . . . but the fame of the just shall e - ter -
just, . . . but the fame of the just shall e - ter - nal - ly, e -
just, . . . but the fame . . . of the just shall e - ter -
just, . . . but the fame . . . of the just shall e - ter -

Handel's "Solomon."—Novello, Ewer and Co.'s Octavo Edition.

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